

HUMANITIES NETWORK

Cultural Literacy

By E.D. Hirsch
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The national decline in our literacy has accompanied a decline in our use of common, nationwide materials in the subject most closely connected with literacy, "English." From the 1890s to 1900 we taught in English courses what amounted to a national core curriculum. As Arthur Applebee observes in his excellent book *Tradition and Reform in the Teaching of English*, the following texts were used in those days in more than 25 percent of our schools: *The Merchant of Venice*, *Julius Caesar*, "First Bunker Hill Oration," *The Sketch Book*, *Evangeline*, "The Vision of Sir Launfal," "Snow-Bound," *Macbeth*, "The Lady of the Lake," *Hamlet*, "The Deserted Village," Gray's "Elegy," "Thanatopsis," *As You Like It*. Other widely used works will strike a resonance in those who are over fifty: "The Courtship of Miles Standish," "Il Penseroso," *Paradise Lost*, "L'Allegro," "Lycidas," *Ivanhoe*, *David Copperfield*, *Silas Marner*, etc., etc. Then in 1901 the College Entrance Examination Board issued its first "uniform lists" of texts required to be known by students in applying to colleges. This core curriculum, though narrower, became even more widespread than the earlier canon. Lest anyone assume that I shall urge a return to those particular texts, let me at once deny it. By way of introducing my subject, I simply want to claim that the decline in our literary and the decline in the commonly shared knowledge that we acquire in school are causally related facts.

From the start of our national life, the school curriculum has been an especially important formative element of our national culture. In the schools we not only tried to harmonize the various traditions of our parent cultures, we also wanted to strike out on our own within the dominant British heritage. Being rebellious children, we produced our own dictionary, and were destined, according to Melville, to produce our own Shakespeare. In this self-conscious job of culture making, the schools played a neces-

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"... Recent advances in science, and the profound questions science has raised, touch the humanities as much as developments in philosophy or literature or art. If the humanities are to play as meaningful a role today as they have historically, they will need to engage themselves with what science and technology have told us about the world and about ourselves."

—David Pierpont Gardner

The Humanities And Our Future

By David Pierpont Gardner,
President
University of California

I am indebted to the California Council for the Humanities and to the San Francisco Foundation for their gracious invitation to present this second annual California Humanities Lecture. It is a pleasure and an honor to join you this evening.

My topic is "The Humanities and Our Future"; but as any discussion of what lies ahead should be informed by what has gone before, I shall begin by recalling the education reports of 1983.

Not all the recent reports on American education appeared in 1983—*The Paideia Proposal*, for example, was issued in the fall of 1982—but last year was the one in which American society generally registered the fact that our schools were facing the most serious crisis in a generation. One report on education followed on the heels of another—from the National Commission on Excellence in Education, the Twentieth Century Fund, the Education Commission of the States, the Carnegie Foundation for the Advance of Teaching, the National Science Board, and many others. So many, in fact, that as the year wore on education writers like to point out that we were faced not only with a rising tide of mediocrity in our schools but with a rising tide of education reports as well.

After years of languishing on the back page, education was suddenly news again, making headlines

and provoking a remarkably lively national debate on the condition of elementary and secondary education in the United States. By February of 1984, according to a *Newsweek* poll, two-thirds of those interviewed rated the quality of American education as one of the most important issues facing this country today—more important than inflation, relations with the Soviet Union, protecting American jobs, or the Federal deficit.

Many people assume that the outpouring of reports on education was responsible for this extraordinary surge of public interest. This assumption is only partly true, in my opinion. The education reports of 1983 were at least as much an expression of public concern about our schools as they were a source of it. Secretary of Education T.H. Bell appointed the National Commission on Excellence in Education in 1981 because he had noted a persistent public dissatisfaction with American education, and a growing uncertainty as to whether or not we were succeeding in educating our children as they should be educated. The education reports of 1983 tended to act as a catalyst, transforming a vague unease into a clarion call for reform; but they did not create the national concern about education. It was the other way around. The national concern about education created the reports.

The many individuals and groups that scrutinized American education differed in experience, perspective, approach, and emphasis. The Na-

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IN THIS ISSUE

In this *Humanities Network*, we offer a range of perspectives on "cultural literacy," a subject touched on briefly in our last issue. Our centerpiece is the 1984 California Humanities Lecture by Dr. David Gardner, President of the University of California and Chairman of the National Commission on Excellence in Education. Dr. Gardner's address, "The Humanities and Our Future," is reproduced in its entirety. We include part of English Professor E.D. Hirsch's seminal article, "Cultural Literacy," and selections from four academic humanists and four CCH project directors who discussed the topic "Cultural Literacy in a Multicultural State" at the Council's Program Evaluation Conference in San Francisco on October 11, 1984. With such a wealth of commentary, there's neither room nor need for anything more than the briefest of introductions.

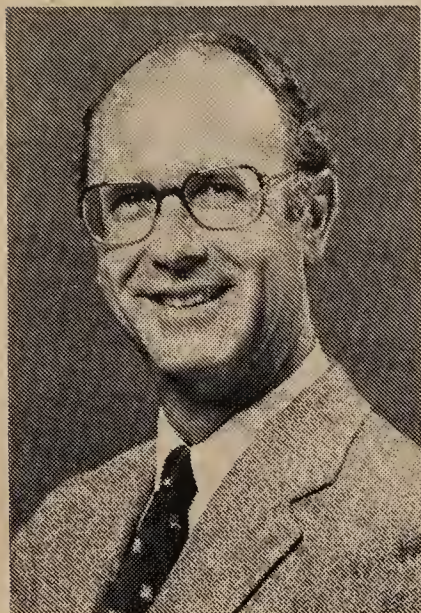
The phrase "cultural literacy" has been abroad less than two years, but while the phrase may be

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David Gardner

The Humanities And Our Future

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tional Commission on Excellence in Education, for example, stressed the importance of what it called the Five New Basics—English, mathematics, science, social studies, and computer science—as the core of the high school curriculum. The Carnegie Foundation report emphasized the teaching of the English language, the National Science Board the need for more students to study science and mathematics.

But whatever the differences, they agreed on one essential point: American schools were in trouble and in need of significant reform, and not just minor adjustments or superficial repairs. The reports both reflected and reinforced a growing national consensus that something needed to be done about education in America. This conviction has created the first opportunity in nearly three decades to bring about fundamental and lasting change in our schools.

The humanities need desperately to be heard in this debate. There is at present a once in a generation opportunity to assert their significance and to influence the course of the reform movement, to secure and in some cases recapture the place of the humanities in the education of our young people. I suspect it will be another generation—perhaps longer—before such an opportunity offers itself again.

What can the humanities say about themselves, what evidence can they offer, on behalf of their place in modern American education?

The humanities are, first of all, our connection with the past. Literature, history, archeology, philosophy, languages, linguistics—these and related disciplines, along with the fine arts, make up the great cultural stream of humane learning that constitutes our most precious legacy. The humanities are animated by the urge to understand human

beings in all their complexity and contradictions; their capacity for pain and pleasure; their potential for good and evil; their instinct for play and their thirst for meaning and purpose. As disciplines, the humanities warrant a central place in education because they are devoted to the task, as one scholar put it, of “discovering what it means to be human.” The mirror of the past reflects what other human beings have thought and felt and believed and suffered in the process of finding their own humanity.

In California society, where rootlessness is not just a passing social condition but nearly a way of life, the capacity of the humanities to bring meaning and value to human experience is of profound importance. I am not suggesting that reading *King Lear* or studying the French Revolution can erase the damage inflicted by broken homes, social and racial tensions, or the shock of constant change. But I am suggesting that for people who rarely experience a sense of order or harmony or beauty or love in any aspect of their lives—and there are many—the humanities have something of power and significance to offer, as, of course, they also have for all of us, whatever our circumstances.

For the humanities not only connect us to our past; they also hold out the potential of connecting everything in our experience. They help us make sense of the sometimes conflicting, sometimes frustrating, sometimes pleasurable events we encounter each day. They offer us the experience of wholeness because they touch us at the deepest levels of mind and personality. They are inclusive disciplines, helping us to create larger and more comprehensive meaning out of the fragmentariness of everyday life.

In light of their self-evident significance, the humanities would seem to have a logical claim to be at the center of the curriculum—as, indeed, they once were. Yet everyone knows this is not presently the case. Humanists and others similarly concerned have complained that American society neglects these disciplines, and that the extent of this neglect can be seen in the education reports of 1983, including the report of the commission I chaired. Martin Engels, for example, puts it this way:

“The leadership of America, intellectual as well as industrial and corporate, still regards the arts, the humanities, and the notion of a core curriculum of liberal learning as something “in addition to,” as “soft,” enriching but not substantive or central to education.”

And Richard Lyman, President of the Rockefeller Foundation asks a plaintive question in speaking of the condition of the humanities today.

Why, he asks, “does it seem that the humanities

must constantly defend their right to exist and flourish in these United States? In what other country is there a new commission on the humanities every few years, justifying the existence over and over again of fields of knowledge one might imagine would scarcely need justification—languages, literature, history, and philosophy?” Lyman offers a number of reasons for this situation, among them the practical and democratic tendencies of American Society, which encourage people to value the so-called “hard” sciences and to suspect the humanities as elitist. Thus, over the course of this century, the physical and social sciences have attracted an increasing share of financial support, public approval, and prestige. And the humanities, which once formed the center of the curriculum, have been steadily edged toward the periphery.

But it should at least be noted that if the humanities have lost ground in our schools and colleges during the past century, not all the responsibility lies with the utilitarian and populist tendencies in our national character. Part also rests with the humanities themselves, with what they have claimed—and not claimed—for themselves as disciplines and as modes of thought.

Mortimer Adler observes in *The Paideia Proposal* that the Latin word *humanitas*—from which our term “humanities” is derived—did not mean a specific set of disciplines but something much broader: “the general learning that should be the possession of all human beings.” Thus, the humanities are concerned with the knowledge and skills we must acquire and the ultimate questions that we must comprehend if we are to function as complete human beings.

It seems to me that the most serious problem facing the humanities is not inadequate funding or an unappreciative public, significant though these may be. It is that we have allowed the humanities to be defined too narrowly, as if they were indistinguishable from any other discipline in the curriculum except as to course title shown in the catalog and schedule of classes. We describe them—do we not?—as discrete disciplines, as specialized and insulated as all the others—indeed, I referred to them in that fashion at the outset of my remarks. I did so deliberately, not only to make this point but also to make clear how generally we are willing to have the humanities so described. By doing so, we encourage the tendency to st them apart from all other disciplines when we should instead be seeking to reconcile them with other fields of knowledge. The tendency to isolate the humanities from other intellectual endeavors is especially evident when the humanities are pitted against science—as if they represented two irreconcilable

ways of knowing and understanding. In reality, of course, the sciences and the humanities are in many respects complementary and supplementary. Each helps us understand our world and ourselves. Each illuminates the other, and when the light from one casts a shadow on the other we should remember that light and shadow require one another for either to have meaning.

But they work in different ways, and the specialization that has worked so spectacularly for science has been far less beneficial to the humanities, especially in the teaching of them. What is so surprising is that humanists, instead of resisting the tendency to insulate their disciplines, sometimes seem to embrace it. Specialization is not merely accepted; it appears to be eagerly sought. Unfortunately, in trying to make themselves just like every other discipline—and especially he more empirically inclined ones—the humanities diminish their significance, obscure their essence, and isolate themselves from events that are changing our world and theirs irretrievably.

To friends of the humanities, this state of affairs is disturbing in the extreme. Alienation and the sense of powerlessness from which alienation springs will not create a better situation for the humanities. Nor will this state of affairs easily permit humanists to take advantage of the present opportunity to improve the education offered to our young people.

It is fundamentally important, in my view, that the humanities not be isolated or cut off in this way. As someone who cares about the humanities, and as someone who also care about the kind of education we make available to our citizens, I wish now to suggest some of the ways in which the humanities can play a more effective role in the broad educational reform movement that is gathering strength in this country.

First, we need to think about the humanities in terms of their broad humanizing role in education, not just as occupants of narrow disciplinary “pigeonholes.” If the humanities are to be involved with ultimate issues, with what is essential for human beings to know, then they must be connected to the larger problems and broader movements of our times.

This suggests the need to foster the relationships between humanistic studies and other kinds of learning. For example, modern society and modern life cannot be understood without some understanding of the role of science and technology and what these forces in our society mean for each of us and for the human condition generally.

In one sense, science and technology are instrumental. They make the conditions of human life easier, Continued on Next Page

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at least for those fortunate enough to live in the industrially advanced nations—easier in countless ways, from increasing one's general health and life expectancy to reducing the drudgery of daily work. Science and technology, however, cannot tell us what to do with those extra years, or what pursuits should occupy our leisure, or what pursuits are worth pursuing. So they are incomplete without a perspective on what matters in life.

In another sense, however, science and technology are more than mere instruments. They have altered human life in profound and far-reaching ways. They will do so even more in the future than they have done in the past. And they have given us a perspective on the universe that has become an integral, if often unconscious, part of the fabric of our lives. The electron microscope, to mention one example, has opened up an extraordinary and beautiful world that would otherwise have been forever closed to us. So has the linear accelerator. So also will the telescopes we will soon be building, telescopes so powerful that they promise to reveal more definite information about the creation of our universe than was ever thought to have been possible to obtain by empirical means.

These and other advances in scientific knowledge, of course, have raised monumental problems of ethics and morality: Do we have the right to create new forms of life? How can we productively engage our capacity for prolonging human life and diminishing human suffering? How can we commit to peaceful purposes the power of the atom, instead of permitting that power to paralyze us with fear for our very existence, and for the planet we share with each other in infinite space? How is space to be used and the oceans shared to benefit rather than offend the human condition?

It is not possible simply to impose a humanistic perspective on these questions; it requires instead a complementary understanding of science and the humanities to sift through the variables that makes these questions so difficult to answer, or for that matter even intelligently to ask. This means, in turn, that students graduating from our schools and colleges and universities should have made the connection between science and the humanities such that the one informs the other, each contributing in its own way to the completeness of view and wholeness of perspective needed for comprehension.

We need to recognize, then, that recent advances in science, and the profound questions science has raised, touch the humanities every bit as much as developments in philosophy or literature or art. If the humanities are to play as

meaningful a role today as they have historically, they will need to engage themselves with what science and technology have told us about our world and about ourselves.

One example of the approach I believe is needed comes from the University of Utah, where I spent ten years as President. As part of the undergraduate honors program, the University of Utah offers a five-quarter lower-division course that provides students with a perspective on the intellectual development of Western civilization. It does so by integrating the study of science and the study of the humanities. The course is taught by two professors, one a scientist and one a humanist—in the seven years that this course has been offered, the scientists have been either physicists or biologists and the humanists have been drawn from English, languages, and classics. The reading list consists only of original sources, and both professors attend all the classes, read all the assigned material, review most of the students' written work together, and plan the course jointly. One version of the course, for example, takes as its unifying theme the relationship between scientific thought and society's views on such matters as epistemology, ethics, politics, and religion. Students are asked to explore some interesting questions: Could Thomas Hobbes have written *The Leviathan* without the stimulus of Renaissance science? Would what we call the Enlightenment have been possible without Newton? What scientific assumptions underlie religious thought? What does Dante's universe owe to Hellenistic science?

Just as important, students are encouraged to look at science and the humanities not as mutually exclusive activities but as complementary intellectual endeavors that have something to say to each other. This experience is often as vivid for the professors as for the students, because it requires scientists and humanists to step out of their customary and familiar roles and to look at their own field through the lens of another. One physicist who participated in teaching the course had this to say about the experience:

"This is an example of what a university can be: a common pursuit that cuts across customary disciplinary boundaries. One will find that he learns a good deal, not only about subjects which he probably has not pursued since undergraduate days, but about science as well . . . For many physicists there are frequent surprises in the history of their subject: the almost clairvoyant Pythagorean vision of a relationship between nature and mathematics, Plato's premonition of an axiomatic theory of the universe in his *Timaeus* . . . This professor takes note of the conventional objections to the offer-

ing of such courses:

"Humanists and scientists cannot teach together because they are too different. One can't use original sources because no suitable texts are available. The humanistic and scientific parts of the course cannot be tied together; one simply ends up with two courses running concurrently. It is too much work. It costs too much. It requires an absolutely unique combination of peculiar people."

He says, in conclusion, that "It is our seven-year experience that all these statements are false."

This example is drawn from the university level, because that is the one with which I am most familiar. But students should not have to wait until their university studies to acquire an understanding of the connectedness of science and the humanities and how each affects the other, or of connections between the humanities and virtually everything else they study. Students in the schools need to possess an appreciation of these relationships and a base of knowledge about them irrespective of whether they enter the work force out of high school or pursue more advanced study.

Second, we need to strengthen not only the connections among disciplines but also those between levels of education. My impression is that there is a growing recognition of the need to forge stronger links between the teaching of the humanities in our schools and in our colleges and universities. The University of California, I am pleased to say, is sponsoring several promising efforts in this direction, among them the CLIO Project, a joint effort on the part of the Graduate School of Education at UC Berkeley and the California State Department of Education to improve the teaching of history in the schools. One of the most encouraging developments in this area has been the work of the National Endowment for the Humanities, whose willingness to involve itself in the welfare of the humanities in the schools is both welcome and timely. And of course the California Council for the Humanities grants announced this evening are another important step toward greater collaboration among humanists at all levels of education.

Moreover, we need to approach these joint ventures not as temporary arrangements but as long term partnerships, a lesson we learned from the reforms undertaken a quarter of a century ago in response to Sputnik.

Finally, we must work at reinvigorating our sense of the future, and I include in that not just the humanities but education generally. The past ten or fifteen years have not been easy ones for education at any level; financial constraints, public criticism, and pervasive curricular disarray have taken their toll. Low morale and diminished self-confi-

dence have tended to reinforce the negative elements in our collective environment. Perhaps to some extent we have made our problems worse by expecting so little. Nevertheless, we should not feel hopeless about the future.

I am convinced that the conditions of contemporary life make education more important, not less, and that the same is true for the humanities. But it is up to humanists and to those who value humanistic knowledge to make the most of the two great opportunities before us—the opportunity to bring about real, lasting, and vigorous reform in our schools; and the opportunity to see that the humanities are a strong and persuasive voice in that movement.

There is one thing we do **not** need to do. We do not need to save the humanities. If they have something to contribute to modern life—and they indisputably do—they will survive, and, in fact, thrive.

It will be uphill work, however. I was reminded of that fact by a television commercial I saw recently. A young boy, being driven to school by his father in the family's sleek new car, asks morosely why he has to study math. The answer is immediate, enthusiastic, and clear. "Don't you realize, son," his father explains, "that this car couldn't have been built without mathematics? Or that a computer is what keeps the engine in top running condition?" He is so eloquent on the utility of mathematics, in fact, that by the time they reach the schoolyard the boy is convinced. "OK, Dad," he says as he gets out of the car, "I understand why I have to study math. Now why do I have to study Latin?"

You will not be surprised to learn that the commercial closes with the son's question, not with Dad's response—assuming he has one. And it ends that way not just because the commercial is devoted to selling cars rather than the Great Books. As a society we are not nearly as certain about why it is important to study the humanities as we are about why it is important to study mathematics. (It should be noted parenthetically that we don't study mathematics very well either.) But anything is possible, and perhaps the automobile manufacturer will make another commercial, one in which the father pauses to answer his son's second question. Perhaps the answer will include some reference to the importance of understanding where we came from and what it means for where we are going. Perhaps it will say something about the value of welcoming several perspectives on issues of interest to us and not just a perspective limited to our own time and place. Perhaps it will suggest that there are many languages like Latin, the language of a great civilization that no longer exists in a political sense but that

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CULTURAL LITERACY: Professors' Perspectives

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Our topic, Cultural Literacy in a Multicultural State, is a relatively new fashionable locution for a very old-fashioned, a very old topic, question, theme, in American life and culture. It's no new thing that we're talking about, and I think it's important to recognize at the outset that the country has always had many cultures—many racial, ethnic, religious groups—indeed in that way this country has been, I think, a kind of almost wonder to the world, almost an anomaly among the nations of the world exactly for the way we have welcomed peoples of so many kinds from so many places. We've always been in wonderment about that astonishing American experience as we are in wonderment about it right here in this room. We've been proud of it; we've been anxious about it; we've been uncertain about it; a good many of us at times have been very angry and very unhappy about it. We have always had many cultures, and we've always had a very confused and troubled and many-sided conversation about how to deal with that, about how to think about that. We've had many cultures; we also have had a pretty largely dominant or hegemonic or predominant culture.

And of course, some groups of people among us have nominated themselves the guardians of culture and have assumed that the natural path that immigrants would follow here was the path of assimilation. They would shed the old ways; they would empty themselves of the old language, the old habits, the old customs, the old loyalties, the old religions, and they would become Americans—they would join that mainstream culture. On the whole, and to an astonishing degree, that is what has happened.

In a way a little episode from the charming book by G.K. Chesterton called *What I Saw in America*, captures I think our whole theme, captures almost all sides of the drama. Chesterton came here to visit us shortly before the first World War; he of course came first class, and when the ship landed in New York he was absolutely astounded at the variety, the motley-ness of the people who suddenly emerged from steerage and joined him on the trip through customs and immigration. He was absolutely amazed. It was a whole Congress of Nations right there on his ship, and of course his first response was the response of irony or wit. It seemed ludicrous to him, this human assemblage. "To many of us it has seemed bizarre, even to some of us abominable," he remarked "that here we are, willing to take the Jew,

the Christian, the Muslim, the pagan even—willing to take the Irish along with the English through they never could live together over there—willing also to take the Turk along with the Greek, the Italian along with the Norwegian—"

And then he was astonished at another thing. As he went through the immigration stations, he was asked questions about his beliefs, his outlook. The questions now did not amuse him at all—they outraged him, and he thought he was in the presence of a narrow tyranny, more benighted than that of any Oriental despot. They asked him such questions as, was he an atheist; was he a polygamist; was he a communist; was he an anarchist; did he or might he advocate the overthrow of the government by force and violence.

Putting the two things together, the motley human array and the tightness of the questions he realized that those two were sides of the same drama or of the same coin. We might admit the motley mixture, but then we would insist that there be at least a doctrinal center, a doctrinal core of belief, of conviction, and so on and so forth. We couldn't count on the character of others, and so we would have to insist that they share with us a common doctrine. The dialogue then is a very very old one, very tense and difficult. I expect it to continue. I don't expect there will ever be an

easy solution or an end unto it.

... What might universities and university persons offer in the way of a contribution to the current dialogue of cultural literacy in a multicultural state? ... One of the great functions of the university, for example, is to serve as a warehouse, a storehouse, a treasure house of memory, and a transmission belt of information across the boundaries between the generations and between the cultural groups. I mean to say then, the universities in this state above all should be training people to study, to report, to remember, and to transmit the varieties, the richnesses of the cultures that do now exist among us.

... I think also university people could initiate a whole series of conferences and task forces to study and publicize who these cultures are among us, what life is like for them, and how things are between them and the larger surround within which they must live. ... The university too should go out to those cultures; it should in effect send task forces, missionaries, ambassadors out to them and say to them in effect, "Here we are; here are the kinds of things we do; does anything about what we are doing interest you—are there other things that maybe we might do or ought to be doing that might interest you—are there things that you and we might

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HELENE MOGLEN
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What are we to do then with the great humanistic tradition, and how are we to teach in the Tower of Babel? To the extent that cultural literacy is a matter of common texts—and that extent is, I believe, quite limited—we must try to make audible in those texts that which cannot be readily heard; make visible that which has not been overtly portrayed. Those silences once heard will speak to us of an authorial consciousness in its historical context and will reveal to us those strategies of containment that are expressed as structures of representation. To grasp those strategies and to be conscious of their expressive structures is to develop new points of access to the society in which that text was produced. To become more adept at listening and seeing is ultimately to have increased access to the complex value structures of our own culture. It is in just this way that a new generation of social historians have inquired into events which until now have only

been empty gaps in the narratives of public life: speaking to actors who have been invisible, listening to voices that have been silent. This history has captured, valued and supported the pluralism of which it has been the appropriate expression and it has empowered diverse groups—minorities and women—because it has respected their experience and their culture.

Considered from this vantage point, literacy cannot be defined simply as the mere acquisition of mechanical skills, the endorsement of Standard English, the mastery of rules of syntax, grammar and spelling. Nor should cultural literacy be defined as the simple imposition of common texts upon a diverse group of readers who are made little more than passive receptors. Literacy is rather an attitude of mind and an engaged critical consciousness: cultural literacy, the active engagement with its social work by a responsible self-consciousness, confident of its powers of vision and revision. This is the consciousness of a citizenry enriched and empowered—not diminished—by its pluralism.

As a first step towards literacy, students must be helped to understand their own personal and social frames of reference; the values and ideas that compose the networks of meaning to which they continually, implicitly refer. Once they are able to hear their own voices and appropriate their own histories, they can enter into significant dialogue with others in the present and the past. They will be ready to question the assumptions of the great books no less than the assumptions of their teachers and their friends. They will understand how canon formation takes place: on behalf of which interests, in defense of which needs and biases. They can begin to define themselves together as Americans by using the texts of that cultural past to elucidate the dilemmas of the present: prayer in the schools and the separation of church and state in the Mayflower compact and John Winthrop's speech on the Arabella; the precious nature of our environment in the writings of Thoreau, Emerson, and John Muir; the extraordinary flexibility of our two-party system in Jefferson's inaugural address. They can trace

American racism through the slave narratives and will learn something of the nature of patriarchy in the letters and journals of women who have had no place in the official history of their country. One hopes that the texts to which they refer will include many readings from non-Western cultures: documents of all sorts that speak to the many forms of human aspiration and despair, neither of which have changed very much through time and are not fundamentally affected by place.

Finally, one must ask whether it matters very much **what** they read, if through their reading they will learn to cherish human relationships of mutuality, to long for the healing power of nature, and to loathe the horrors of war. If they learn to heed one another, to stand where others stand and to see as others see, I think that they will have achieved far greater cultural literacy than most of us have been able to achieve: a kind of cultural literacy that might be capable of preserving the larger human culture of a transnational world.

CHARLES WOLLENBERG

Instructor in History, Peralta Community College District

I'll have to admit I'm still confused as to what cultural literacy means. After reading Mr. Hirsch and Mr. Bennett, it seemed almost as though it was becoming a sort of intellectualization of the game Trivial Pursuits—to somehow come up with a list that several people could answer.

I'm a historian, a California historian, so I tended to take the title fairly seriously—Cultural Literacy for a Multicultural State. And I guess what that means is a history for a multicultural state—a usable history for a multicultural state. In part of this core curriculum is going to be California History, and that's a very difficult thing to conceive of because California isn't just a multicultural state; in many respects it's a multihistorical state. There's probably never been a time since the Gold Rush when the majority of the people living in California have been born here.

In my lifetime, the population of California has grown by almost four times—almost four-fold—in not all that many years. And almost all of that has been due to migration, or immigration. During that same time period, the populations of the two largest ethnic minorities, Hispanics

and Blacks, have grown by more than ten times. Since the middle 1960s, the Asian population has grown in a sense even more rapidly. The combination of influx of Hispanics and Asians into California is so great that California is now the destination of more than 25% of all the foreign immigrants coming to the United States. And that's if you count only legal immigrants—if you include undocumented aliens the percentage would be a good deal higher. As I'm sure all of you know, by the early 21st century California will be the first mainline state to have a majority of minorities—or to put it another way, there will be no majority group left. We'll all be members of minorities.

Well, when you look at those statistics, it seems clear to me that there isn't a common history of the people of California—that the people of California have brought with them lots of different histories from different parts of the nation, and indeed from different parts of the world. So in that situation, if you're talking about cultural literacy and including in that the history of this multicultural state, what are you talking about? How can you have a common history of the people who are in fact multihistorical as well as multicultural? And I think it's clear that there is no common history to the people of California.

Jim Houston, who is a member of the Council, has suggested that even though the *people* of California may not have a common history, the *place* called California does—and I think that it's in this history of the place that you can at least begin to build on common experiences and common conditions that we all face to find the basis for something like a usable history for Californians.

The effect of the natural environment on human development is one obvious example—the ongoing importance of water as a political issue, for instance. But I think even more fundamentally, human institutions, economic and political and even cultural systems, are part of the history of the place so that, to give an example—a Mexican immigrant farm worker arriving in the San Joaquin Valley may know or care nothing about the history of California agribusiness, but that person is going to be dramatically affected by that history, and in fact is going to become a part of that history. A Chinese immigrant family arriving in Oakland and settling in Oakland's Chinatown may know or care nothing about the history of urban transportation in California, but they're moving into a neighborhood whose quality and character have been dramatically affected by the building of the Key System Rail

Line in the early 20th century and by the Nimitz Freeway in the 1950s, and those conditions affect the environment in which that family is going to live.

Certainly, the political and legal system of the United States and how it has evolved here in California is going to affect all our lives. Certainly the English language and its patterns of thought and culture and literature are going to affect us. And certainly California's rather exaggerated version of American popular culture affects us all to a greater or a lesser degree.

It seems to me that there is a tremendous pressure toward standardization and homogenization in America, and that the people who are concerned about cultural pluralism as a danger are overlooking what is on the surface of American life—the tremendous pressure toward homogenization and toward sameness—that particularly comes in the area of popular culture; that is the thing that does in many respects unite us more as a people than anything else. And so much of that popular culture has a "Made in California" or "Invented in California" label—whether it's the network television shows or the movies that we watch, or Levi's or Safeway or ranch-style tract homes—even the motel and gas station were

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ANITA SILVERS

Professor of Philosophy
S.F. State University

... The wave of standardization is breaking over humanities education because in other areas no one ever denied that youngsters should acquire standardized information. But in the humanities we're likely to say that it doesn't matter much whether we teach *Oedipus* or *Death of a Salesman*, Plato or Aristotle. In fact, our reluctance to restrict the objects, information or content to be transmitted in education resulted in a profound absence of uniformity of knowledge or familiarity with content. Compare this to the situation in the sciences where almost no one would seriously suggest that it doesn't matter whether we teach evolution or creation, as long as we teach kids something about how things started.

Now it's rational to differentiate between the humanities and sciences, some might think, on the ground that what's at issue in the sciences are claims and theories that can contradict each other, such that we must choose either one or the other, so that it matters whether we teach evolution or creation, whereas this just isn't the case with what is transmitted in the humanities. Now I'm not sure that that position is correct—it may be. And it may be a view that will be at issue in the

coming decade. However, such thoughts certainly don't offer any help in satisfying the appetite for standardization.

Not only do the humanities appear to those desiring standardization to be in need of it, but they also seem to be the appropriate vehicle to promote thorough-going cultural standardization. Once again, few have ever suggested that standardization of science education suffices for a standardized society, although in a sense it's curious that they haven't. Even if every child were uniformly thoroughly versed in the material knowledge provided by science, something would be missing. What would be absent would be a kind of coherence, and this gives us, I think, some insight into the real nature of the object of the current wave of educational reform. Although the goal appears to be mere standardization of the humanities curriculum, the driving appetite, I think, is for cultural cohesion, so what I'm suggesting is that there is a cultural desire behind the educational movement, and that's a desire for something I'm calling cultural cohesion.

Now to standardize what is to be included in the curriculum, we're going to have to justify leaving out what we will not teach. In science we have justification, and that is, we won't teach what is false. We'll only teach what's true—we'll leave

out what's false. But what kind of justification is available for inclusion and exclusion in the humanities curriculum?

The first is a kind of justification that I would call the MLA view, except that if I do call it that people in the MLA might take offense. But it is a view that I think is quite commonly held by some, though obviously not all, persons in literature. I'm going to quote from an article by Barbara Herrnstein Smith, an excellent critic. This is in *Critical Inquiry*, September 1983, an issue that is completely devoted to the matter of canons. She says, "what are commonly taken to be signs of literary value are in effect also its springs. The endurance of a classical canonical author owes not to the alleged transcultural or universal value of his work, but on the contrary, to the continuity of his circulation in a particular culture. Repeatedly cited and re-cited, translated and imitated, and thoroughly enmeshed in the network of intertextuality that continuously constitutes the high culture of the orthodox, the literate population of the west, that highly variable entity we refer to as 'Homer' recurrently enters our experience in relation to a large number and variety of our interests and thus can perform a large number of various functions for us, and obviously has performed them for us over the history of our culture.

As is often remarked, since those with cultural power tend to be members of socially, economically and politically established classes, or to serve them and identify their own interests with theirs, the texts that survive will tend to be those that appear to reflect and reinforce establishment ideology. However, canonical works may be seen to question secular values such as wealth, social position and political power, remind their readers of more elevated values and virtues, and oblige them to confront such unwelcome and harsh realities as their own mortality and the hidden griefs that scourge people. They would not be found to please long and well if they were seen to undercut establishment interests radically or subvert the ideologies that support them effectively." This is what I take to be the social or political justification of the selection of works for a core curriculum—that is to say that the value lies not in the works themselves but in the relation between the works and the interests of those who have some kind of political or social position.

Now I think that Don Hirsch's view is something like this. He believes that the content of the humanities curriculum does not matter as long as the content contains some repetition from generation to generation. But in order to do that,

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Project Directors' Perspectives

FELICIA LOWE

Film maker

Angel Island Film Project

I am an American-born Chinese, schooled from kindergarten to college in California's public schools in the days before ethnic studies or women's studies courses were available. I grew up with stories about Pilgrims and the Mayflower, the Constitution and George Washington. On television, I was exposed to the likes of "Father Knows Best" and "Ozzie and Harriet." And I could not relate to any of it!

These were all about white people. I could not identify with the "founding fathers" or the European immigrants who settled America. Yet, though American-born, even as a child I realized something was amiss. I did not fit in. Though we may be living in a little more enlightened period of time, I think a vast majority of ethnic children today still feel as I did. We don't count. We are not considered a part of America. We remain second-class citizens. How wonderful it would have been for me to learn about the early and considerable contributions made by the Chinese in the building of the West. My people were a part of America. As a child, I needed to know that.

My interest in learning about my Chinese-American roots led me to produce a film, "China: Land of My Father," in which I travelled to China to meet relatives I'd never

known and to retrace the steps of my father's journey to America.

What I learned on a personal level actually changed by life. It did give me a self-confidence by learning of my past and experiencing a people and country that used to seem strange and faraway. As a provider, a producer of the film, I learned something else. People are hungry for common experiences. Looking for my roots, meeting my grandmother for the first time, was an experience many related to. I received letters from viewers who said, "I went to Poland, I went to Italy, I went to Japan and felt exactly as you did." Another comment came from an elderly Chinese lady who thanked me for showing the village she hadn't seen for 50 years. Seeing it on television validated an important part of her life. What a thrill for me to have been part of the information exchange that I think is essential in our society. There are universals in all our experiences and as providers of information or educators it is our responsibility to make those connections.

In the study guide, which accompanies the film, these questions were suggested:

- 1) What would you expect to find if you visited China? What kind of people? Culture?
- 2) What stereotypes do you have about "Communists?" What are some other common stereotypes about ethnic or racial groups? How

can we get beyond our stereotypes to see everyone as an individual?

3) How do you feel about the fact that we are primarily a nation of immigrants from all around the world? What are some of the advantages and problems resulting from our cultural diversity? Do we tend to think of some Americans—such as those with a different skin color—as "different" from others? How can we gain a better appreciation for Americans from all backgrounds?

4) What do you know about your own family heritage? What country or countries did your family come from? Why do you think your ancestors came to this country?

These, I think are provocative questions for eager minds to consider, indeed, for anyone. Added to this might be projects such as creating a world map or mural depicting one's heritage, producing a family tree, conducting field trips, or asking students to tape record or write an interview with someone who grew up in another culture. No one could dispute the educational value of any of these assignments; beyond the skills developing level is the opportunity to offer insight into other real American experiences.

Currently, I am working towards the completion of another documentary film, "Carved in Silence." This film will focus on the implications of detention at Angel Island Immigration Station and the Chinese Exclusion Laws. How the experience of detention affected the acculturation

of Chinese Americans is a problem the community is trying to extricate itself from even today. Chinatowns are full of examples of remnants of that period of history.

My goal is to present a compelling story which is historically accurate that helps viewers at large understand a very significant event which affected the acculturation patterns of Chinese Americans. Translating this information so that it is meaningful to a farmer in Minnesota means making the connections about the commonality of experience of all immigrants.

Identifying with the personal isolation of detention can be achieved with the personal stories of fear, frustration, anger. And the wonderful resilience of a people who might have been victims had they not survived the experience to become victors in their own way—that is an American story. That can be a common language for all Americans to share.

The necessity for cultural literacy increases with our changing society. As recently as a year ago, a woman on an airplane commented to me, how well I spoke English. It never occurred to her that I could be an American. As long as that situation exists, there's work to be done. And I am excited that there are those educators and writers, and filmmakers who are rising to the challenge of providing a useful body of works to help the children of the future know you don't have to be white to be an American.

RON STIEF

Staff Member, Center for Ethics & Social Policy, Berkeley

There are, I believe, two primary contributions that theological method can make to the discussion of defining "cultural literacy" in the educational process. The first is that which recognizes the importance of narrative in human experience—the telling and re-telling of the story. The second is the priority of liberation in theological thinking—liberation not just in terms of defining human freedom and worth, but also as a basis for establishing the content which evaluates and judges the viability of all the language, history, and methodology that enters into the telling of the story.

When human experience is shared through narrative, it is important that all get the chance to express their particular views of how the world looks from their own perspective. In the discussion of what constitutes justice and equality, the story which is told often gives a perspective of the relationship a

person or group has to the power structure of the social system. Regarding the issue of "cultural literacy" and education, this has important consequences.

For example, an exciting component of the Justice and Equality Project is the student research group that is made up of 10 students who are studying religion and society. We approach various groups to hear the stories of justice and injustice from women who are living far below the poverty line, and work with them to trace the religious roots of their understanding of justice. In many instances, we encounter women who say, "OK, I'll talk to you about my ideas of justice, but first, let me tell you what it is like to grow up black in this society." And what we are finding is that the very language of "conceptions of justice" (which was our starting point, as budding young academics) is the language of structure, principles, and systems—a style of language that the majority of this society experiences as abstract and oppressive. The black women living in utter poverty at Hunter's

Point in San Francisco, the Asian women earning less than subsistence wages in the garment industry in Oakland, and the women who work seasonal jobs in the canneries in Stockton are all quite articulate on what is just and unjust; what is fair and unfair. But they begin to express their problems with the story of significant experiences in their lives, not with a structural critique of social oppression.

In the student group, as we looked at these surprising results, we uncovered the bias inherent in our own training when we caught ourselves thinking, "Oh, if only they could learn to think structurally, to analyze the causes of their poverty like we do—then they could really understand their situation." This is a perfect example of the intellectual trap that continually befalls those of us who are members of the dominant cultural group, for we are artificially imposing a universal starting point on the deep concern for justice we shared with each one of these women.

As educators, and as those concerned about the broadest range

of the stories of humanity, our task is to listen to these shared experiences and recognize that they are the fundamental elements of human experience—and thus have equal status with the best literature and philosophy we have. For this is history and ideas in the making—a history that's never written because these women are not the "winners". In the educational curriculum on the theories of justice that the project participants are now working on, we find that our teaching is incomplete and irrelevant if taught outside the context of the experience of injustice that can be told in the life stories of America's poor.

I wonder how many times we have allowed our own teaching of the American democratic tradition, of literary expression, of ethics, of the arts, and of history to conveniently "leave out" this perspective, thus preserving the cultural hegemony of the ideas of the controlling minority—the white male, if I may be so bold and self-critical. What would happen to the educational programs we design in the interests

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DUNCAN ROBERTSON

Scholar in Residence, Benjamin Franklin Middle School, S.F.

... The problem of common culture arises as we look at the academic content of educational experience. There is no canonical secondary curriculum in the United States. We recognize no national reading list; there is no graded progression of Standard Authors to follow. Teachers in America assign readings according to the needs of the given class, scarcely even consulting others in the same building.

... We might put the question of curriculum in terms of an Aristotelian "final cause": *for what?* What might we or should we seek ultimately to achieve? A *discourse*, let us say, a way to talk to one another. Studies in the humanities, as they are carried out in our best universities, do indeed promote a discourse which is disciplined and liberal—a matter of careful reading and listening, leading to an intelligent *praxis* with language, an understanding of differences in point of view, and finally a free exchange of information and ideas. We need more of this sort of thing, more humanities and better and more intense, in the secondary schools.

But the introduction of real humanities into the world of High School, U.S.A., may well prove problematic. Humanities—the "Liberal Arts"—are traditionally for adults, for autonomous and prefer-

ably aristocratic beings who elect such study freely, *for its own sake*. Traditionally, also, we understand that high school kids are not there yet. They are too young, we say; and what we do not say is that they are "lower middle class," consigned to a sort of permanent immaturity. Their schooling is at best a preparation for liberal education; it is not that education itself. They are taught how to read and write, necessarily postponing the question of what to read and write—central to the humanities—to an indefinite future.

In practice a high school class focusses on the development of the students therein, and all investigations of content serve that end. Thus literature serves to teach vocabulary and reading comprehension. Novels, poems and plays are not approached as texts but rather as *pretexts* for writing exercises or, at the furthest reach, for discussion of the students' own existential situation. History and social studies are similarly oriented toward the student: ancient and medieval history, geography, the cultures of Europe, Asia, Latin America—these are fit subjects for sixth and seventh graders; in high school you get American History and, finally, Problems of American Democracy, the "world of today" right here in town. Foreign languages, along these same lines and not by coincidence, are still taught mainly in English, despite forty years of experience (in college classes, in the army and

chez Berlitz) with teaching in the target language. It's not that the teachers don't speak these languages, contrary to widely held belief; nor are they merely resisting pedagogical innovation, hardly new in this case; they are responding to the deeper imperatives of a culture in which the study of anything for its own sake, in its own terms, is seen as impractical if not subversive. The real, specific contents of the subjects are not supposed to matter. All studies are preparatory, suburban to the real. They are all the same *edifying* discourse, and little wonder that they all taste the same.

The premises of secondary education, I find, are illiberal and anti-humanistic. This problem is not to be solved by the imposition of a standardized curriculum, since it resides in the whole attitude to reading (and writing and speaking) which high schools "unconsciously" foster—a self-centeredness, an inability to think objectively or in terms of abstractions, an impoverishment of the imagination.

There is an area, however, in which the high schools are working effectively to counteract such ego-centrism. Students are being taught, carefully and sensitively, to understand differences in ethnic heritage. They indeed learn to respect their own cultures and those of others. They conscientiously observe the holidays—Chinese New Year, the *dia de los muertos* and the rest; they discover how many ways there

are to wrap food in tasty packages: lumpia, enchiladas, crepes, piroshki. . . they pay due homage to Frederick Douglass, Booker T. Washington, Cesar Chavez, Dolores del Rio and other exemplary figures, past and present.

In the atmosphere thus created, more complicated interactions can and do take place. Recently I took a class to see *Soldiers' Play* at the Stanford Theatre, in-class discussions preceding and following the performance. The play is a very intense dramatization of one aspect of the black cultural experience: it focusses on an army sergeant who hates that culture in himself and in the enlisted men under his command. As it turned out, the class I took to see it consisted mainly of Chinese and Vietnamese youngsters. Of necessity our discussions took a genuinely abstract turn: the students expressed home truths of their own, but also made conceptual leaps in order to compare their experience with that of the play.

This kind of discourse is genuinely humanistic, even though the focus is not really on "book learning." The students themselves are the text we ask them to read; but the discussion, really, frees the minds of the participants and enables them to communicate with one another. It is the shared, daily experience with this kind of challenge, and not a standard reading list, which constitutes—I believe—our real, common culture.

KATHRYN GAEDDERT

Curator of History
Sacramento History Center

... I would maintain that when we select the curriculum and programs that will build towards a culturally literate society, we look to the best of the writings, arts, and thought of the ethnic groups found in our society. This will serve two purposes: first, it will give the students a deeper understanding, knowledge, and appreciation of their own culture; and second, it will give all students a cross-cultural educa-

tional foundation, which is a necessary perspective if we are to be citizens of the world. To use the current cliché: we are no longer the great melting pot but we are creating a great salad.

I would like to expand the concept of curriculum to include not just what our schools and colleges teach, but the effects of other institutions which impart knowledge and information to the public. Libraries, museums, cultural institutions which present the arts, and community centers have a

responsibility to address the question of cultural literacy as well. The holdings and resources these institutions represent should speak to their audience and the ethnic composition of their communities. As an example, again I would like to turn to the Sacramento History Center.

We are a new regional museum that will open to the public in 1985. Our interpretive exhibition and collections program addresses the multicultural fabric of the Sacramento area. Rather than just interpreting John Sutter, the Big Four, and the "men who made Sacramento," we are examining who all the people were who lived, worked, played, worshipped, and enriched their lives in this community. We are looking at the people of all classes, all races, all ethnic backgrounds and their contributions to the making of this community. We are not just exhibiting the wares with which the wealthy decorated their homes, but we are also exhibiting the tools which laborers and craftsmen used to build the homes. A house dress is as important to us as a fancy ball gown. Photographs of men and women working in the canneries or in the fields are more poignant and telling of history than portraits of the rich and powerful owners of the canneries and ranches. We are

paying particular attention to the personal accounts of why people came here and how they lived their lives. In short, we are striving to interpret Sacramento's history from a multicultural, cross-class perspective which reflects and speaks to the audience and community we serve. This is our curriculum for teaching the experiences, traditions, values, and material culture to a multicultural community. This is, we believe, an important step towards cultural literacy.

The goal of education is to understand our world. Integral to our educational curriculum must be the goal of cross-cultural understanding and appreciation. In a time when we have the capacity to fight the war to end all wars, how we educate ourselves to understand each other is central to our survival and our future. It is important to value as equally worthwhile different cultural traditions and world views and not just those north and north-western European traditions which have dominated public interest in cultural literacy. In our determination of what gets included in our curricula for creating cultural literacy, we must remember that we are citizens of the world and not just of the United States, and what we teach must reflect this principle.



Photo from the Southwest Museum archive.

Cultural Literacy

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sary role. That was especially true in the teaching of history and English, the two subjects central to culture making. In the nineteenth century we held national conferences on school curricula. We formed the College Board, which created the "uniform lists" already referred to. The dominant symbol for the role of the school was the symbol of the melting pot.

But from early times we have also resisted this narrow uniformity in our culture. The symbol of the melting pot was opposed by the symbol of the stew pot, where our national ingredients kept their individual characteristics and contributed to the flavor and vitality of the whole. That is the doctrine of pluralism. It has now become the dominant doctrine in our schools, especially in those subjects, English and history, that are closest to culture making. In math and science, by contrast, there is wide agreement about the contents of a common curriculum. But in English courses, diversity and pluralism now reign without challenge. I am persuaded that if we want to achieve a more literate culture than we now have, we shall need to restore the balance between these two equally American traditions of unity and diversity. We shall need to restore certain common contents to the humanistic side of the school curriculum. But before we can make much headway in that direction, we shall also need to modify the now-dominant educational principle that holds that any suitable materials of instruction can be used to teach the skills of reading and writing. I call this the doctrine of educational formalism.

The current curriculum guide to the study of English in the state of California is a remarkable document. In its several pages of advice to teachers I do not find the title of a single recommended work. Such "curricular guides" are produced on the theory that the actual contents of English courses are simply vehicles for inculcating formal skills, and that contents can be left to local choice. But wouldn't even a dyed-in-the-wool formalist concede that teachers might be saved time if some merely illustrative, non-compulsory titles were listed? Of course; but another doctrine, in alliance with formalism, conspires against even that concession to content—the doctrine of pluralism. An illustrative list put out by the state would imply official sanction of the cultural and ideological values expressed by the works on the list. The California Education Department is not in the business of imposing cultures and ideologies. Its business is to inculcate "skills"

and "positive self-concepts," regardless of the students' cultural backgrounds. The contents of English should be left to local communities.

This is an attractive theory to educators in those places where spokesmen for minority cultures are especially vocal in their attack on the melting-pot idea. That concept, they say, is nothing but cultural imperialism (true), which submerges cultural identities (true) and gives minority children a sense of inferiority (often true). In recent years such attitudes have led to attacks on teaching school courses exclusively in standard English; in the bilingual movement (really a monolingual movement) it has led to attacks on an exclusive use of the English language for instruction. This kind of political pressure has encouraged a retreat to the extreme and untenable educational formalism reflected in the California curriculum guide.

What the current controversies have really demonstrated is a truth that is quite contrary to the spirit of neutrality implied by educational formalism. Literacy is not just a formal skill; it is also a political decision. The decision to *want* a literate society is a value-laden one that carries costs as well as advantages. English teachers by profession are committed to the ideology of literacy. They cannot successfully avoid the political implications of that ideology by hiding behind the skirts of methodology and research. Literacy implies specific contents as well as formal skills. Extreme formalism is misleading and evasive.

Every writer is aware that the subtlety and complexity of what can be conveyed in writing depends on the amount of relevant tacit knowledge that can be assumed in readers. As psycholinguists have shown, the explicitly stated words on the page often represent the smaller part of the literary transaction. Some of this assumed knowledge involves such matters as generic conventions, that is, what to expect in a business letter, a technical report, a detective story, etc. An equally significant part of the assumed knowledge—often a more significant part—concerns tacit knowledge of the experiential realities embraced by the discourse. Not only have I gotta use words to talk to you, I gotta assume you know *something* about what I am saying. If I had to start from scratch, I couldn't start at all.

We adjust for this in the most casual talk. It has been shown that we always explain ourselves more fully to strangers than to intimates. But, when the strangers being addressed are some unknown collectivity to whom we are writing, how much shall we then need to explain? This was one of the most difficult authorial problems that arose with the advent of printing and mass literacy. Later on, in the eighteenth

century, Dr. Johnson confidently assumed he could predict the knowledge possessed by a personage whom he called "the common reader." Some such construct is a necessary fiction for every writer in every literate culture and subculture. Even a writer for an astrophysics journal must assume a "common reader" for the subculture being addressed. A newspaper writer must also assume a "common reader" but for a much bigger part of the culture, perhaps for the literate culture as a whole. In our own culture, Jefferson wanted to create a highly informed "common reader," and he must have assumed the real existence of such a personage when he said he would prefer newspapers without government to government without newspapers. But, without appropriate, tacitly shared background knowledge, people cannot understand newspapers. A certain extent of shared, canonical knowledge is inherently necessary to a literate democracy.

For this canonical information I have proposed the term "cultural literacy." It is the translinguistic knowledge on which linguistic literacy depends. You cannot have the one without the other. Teachers of foreign languages are aware of this interdependency between linguistic proficiency and translinguistic, cultural knowledge. To get very far in reading or writing French, a student must come to know facets of French culture quite different from his own. By the same token, American children learning to read and write English get instruction in aspects of their own national culture that are as foreign to them as French. National culture always has this "foreignness" with respect to family culture alone. School materials contain unfamiliar materials that promote the "acculturation" that is a universal part of growing up in any tribe or nation. Acculturation into a national literate culture might be defined as learning what the "common reader" of a newspaper in a literate culture could be expected to know. That would include knowledge of certain values (whether or not one accepted them), and knowledge of such things as (for example) the First Amendment, Grant and Lee, and DNA. In our own culture, what should these contents be? Surely our answer to that should partly define our school curriculum. Acculturation into a literate culture (the minimal aim of schooling; we should aim still higher) could be defined as the gaining of cultural literacy.

Such canonical knowledge could not be fixed once and for all. "Grant and Lee" could not have been part of it in 1840, or "DNA" in 1940. The canon changeth. And in our media-paced era, it might change from month to month—faster at the edges, more slowly at the center, and some of its contents

would be connected to events beyond our control. But much of it is within our control and is part of our traditional task of culture making. One reassuring feature of our responsibilities as makers of culture is the implicit and automatic character of most canonical cultural knowledge; we get it through the pores. Another reassuring aspect is its vagueness. How much do I *really* have to know about DNA in order to comprehend a newspaper text directed to the common reader? Not much. Such vagueness in our background knowledge is a feature of cultural literacy that Hilary Putnam has analyzed brilliantly as "the division of linguistic labor." An immensely literate person, Putnam claims that he does not know the difference between a beech tree and an elm. Still, when reading those words he gets along acceptably well because he knows that under the division of linguistic labor somebody in the culture could supply more precise knowledge if it should be needed. Putnam's observation suggests that the school curriculum can be vague enough to leave plenty of room for local choice regarding what things shall be studied in detail, and what things shall be touched on just far enough to get us by. This vagueness in cultural literacy permits a reasonable compromise between lockstep, Napoleonic prescription of texts on the one side, and extreme laissez-faire pluralism on the other. Between these two extremes we have a national responsibility to take stock of the contents of schooling.

Although I have argued that a literate society depends upon shared information, I have said little about what the information should be. That is chiefly a political question. Estimable cultures exist that are ignorant of Shakespeare and the First Amendment. Indeed, estimable cultures exist that are entirely ignorant of reading and writing. On the other hand, no culture exists that is ignorant of its own traditions. In a literate society, culture and cultural literacy are nearly synonymous terms. American culture, always large and heterogeneous, and increasingly lacking a common acculturative curriculum, is perhaps getting fragmented enough to lose its coherence as a culture. Television is perhaps our only national curriculum, despite the justified complaints against it as a partial cause of the literacy decline. My hunch is that this complaint is overstated. The decline in literacy skills, I have suggested, is mainly a result of cultural fragmentation. Within black culture, for instance, blacks are more literate than whites, a point that was demonstrated by Robert L. Williams, as I learned from a recent article on the SAT by Jay Amberg (*The American Scholar*, Autumn 1982). The big political

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new, the desire to distill a body of quintessential knowledge from the flood of available information is not. In the mid-nineteenth century, English poet Matthew Arnold, after a decade as Inspector of Schools, set the goal of selecting and propagating "the best that is known and thought in the world." More recently, Wayne Booth has written of "the knowledge most worth having" and Mortimer Adler of the "Paideia proposal." Each generation of humanists, it seems, must attempt to recapture in a phrase and redefine in an essay what it is that all of us require as a cultural heritage. This need to define cultural literacy becomes more urgent as it becomes more difficult, as the number of media, and disciplines, and bits of information competing for every human's attention continues to grow. And in each generation, the humanities must prove themselves part of "the best that has been known and said in the world" not because of any place of honor they have held in the past, but because of the claim they have upon the present.

Now E.D. Hirsch and the current move for educational reform have provided us with an opportunity to examine what students and we as citizens need to know to enliven our American democracy. David Gardner warns that we have before us that opportunity to affect educational reform that comes once in a generation. As the president of one of the world's great public universities, Dr. Gardner does not take a sentimental or parochial view of cultural literacy, yet his address begins with an assertion of the humanities' logical claim to a central place in education. All too quickly, however, he must move to an exploration of reasons why the humanities no longer occupy that central place, and in his view, the primary reason is that the humanities have been too narrowly defined as discrete disciplines.

CULTURAL LITERACY

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question that has to be decided first of all is whether we *want* a broadly literate culture that unites our cultural fragments enough to allow us to write to one another and read what our fellow citizens have written. Our traditional, Jeffersonian answer has been yes. But even if that political decision remains the dominant one, as I very much hope, we still face the much more difficult political decision of choosing the contents of cultural literacy.

The answer to this question is not going to be supplied by theoretical speculation and educational research. It will be worked out, if at

Gardner quotes approvingly Mortimer Adler's observation that the Latin word *humanitas* does not mean a specific set of disciplines but "the general learning that should be the possession of all human beings." Perhaps there was a time when *humanitas* and the humanities were one and the same, but this is no longer true, and so Gardner urges the humanities to connect with the new insights of science and technology. Though he never uses the term, then, Dr. Gardner's topic too is cultural literacy, most particularly when he declares that the whole point of education is to teach us as many languages as possible—the language of manners, the language of science and mathematics, the language of DNA, the language of art.

In the context of educational institutions, the question of cultural literacy customarily comes to rest in the area of curriculum choices. Our selection from E.D. Hirsch's article, "Cultural Literacy," voices the author's conviction that the doctrines of formalism ("it's not what you teach but how you teach it") and pluralism ("every group must be represented") have fostered cultural illiteracy by shattering the canon, and though his own proposals are cautious, Hirsch has been accused as championing a core curriculum so dominated by works by white Anglo-Saxon males that the value of cultural diversity would be lost, a charge he denies.

John Schaar reminds us that the tensions underlying the debate over cultural literacy are old ones, and unique to the American concept of nationhood. To some extent, immigrants arriving in this country (and this state) have been expected to "buy in" to certain pre-existing agreements about what counts as cultural literacy, and educational institutions are expected to educate them about what cultural literacy consists of. But, as he suggests in his own list of canonical texts, the recent arrivals themselves affect what cultural literacy is, making it necessary for all to expand the

all, by discussion, argument, and compromise. Professional educators have understandably avoided this political arena. Indeed, educators should *not* be left to decide so momentous an issue as the canonical contents of our culture. Within a democracy, educational technicians do not want and should not be awarded the function that Plato reserved for philosopher kings. But who is making such decisions at a national level? Nobody, I fear, because we are transfixed by the twin doctrines of pluralism and formalism.

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A mural by David Avalos, Juan Parrino and 20 youths. Photo from a project by SPARC.

canon to include the accounts of immigrants and minority groups and their experiences in this country.

Filmmaker Felicia Lowe speaks as an American-born Chinese educated before, as Hirsch would have it, pluralism "transfixed" American educators. She cites the letters she received from non-Chinese viewers responding positively to her film "China: Land of My Father" to document a deep American hunger for shared experience. Historian Charles Wollenberg concedes that Californians come from many different ethnic traditions, that California is not only a multi-cultural state, but a multi-historical state: there is no common history to the people of California. Yet, like Lowe, he finds that they share the experience of immigration. If the people of California do not have a common history, the place called California does, and that history is the natural basis of cultural literacy in this state.

Perhaps, then, it would be more appropriate to speak of multicultural literacy in California, but of what would it consist? Philosopher Anita Silvers explores different standards that might be used to justify what texts would comprise such a canon, while Duncan Robertson draws on his experience as humanist-in-residence in public schools to note that the imposition of a standard curriculum will not promote cultural literacy. He laments, with Hirsch, that the content of high school texts is subordinated to the inculcation of skills, but he favors as a precondition to cultural literacy not a canon but an attitude that allows students to analyze their own experience from a distance and to imagine concretely the experience of others.

Ron Stief sounds a similar cautionary note about texts based on his experience with what is sometimes called narrative theology and proposes that the histories created by people themselves be the basis of cultural literacy. Helene Moglen too is concerned that canons are too often imposed upon people and endorses a definition of cultural literacy that begins by enabling students to hear their own voices and understand their own histories before they encounter a set of canonical texts.

Hirsch's claim that "a certain extent of shared, canonical knowledge is inherently necessary to a literate democracy" would urge the task of increasing cultural literacy whenever and wherever possible. Kathryn Gaeddert draws upon her experience directing a CCH-funded project which studied 22 ethnic communities in the Sacramento area for the new Sacramento History Center to favor an expanded view of cultural literacy. She recommends a view of "curriculum" that not only includes representative texts from diverse cultures in school course offerings but which presents those cultures in museums, libraries, and other cultural institutions as well.

As John Schaar suggests, the tensions residing in the debate over cultural literacy will not be eased soon, but public policy is nevertheless being formulated on the basis of current assumptions about cultural literacy. In the week before the Inauguration, a report from the Committee on the Next Agenda, comprised of what the Chronicle of Higher Education described as "a group of policy analysts from many of the country's leading research organizations," placed this question before President Reagan:

Does the United States possess any sort of 'common culture' that its educational institutions—schools and colleges, public and private—ought to impart to students, regardless of their individual differences and diverse heritage? . . . If we are ever to assimilate our immigrants, make our minorities feel less estranged and develop a level of 'cultural literacy' that fosters civic responsibility and patriotism, we may need to restate the centrality of a common but not exclusionary culture—a culture, that, in other words, combines many strands but is shared by all.

With this issue of *Humanities Network*, we are pleased to present some contours of this very latest attempt to define "the best that is known or said in the world," whatever one calls the result.

By James Quay
CCH Executive Director

SCHAAR

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well try to do together?" There also should be in the universities, a real mushrooming, a REAL growth in courses, in programs, in publication series, and so on, recognizing, trying to think and learn about that multicultural reality. . .

I think that our declining cultural literacy is a function or product of truly huge forces at work in this society, tidal forces against which the imposition of a common canon would have no effect. I have in mind enormous forces such as these: lots of students in those common schools know in their guts that they're probably not going anywhere. They can't see a good future for themselves in this society and political economy. They can see very little sense in learning anything, let alone a canon of great books. . .

Another of those great tidal forces is the common culture of the mass media and especially of television. That common culture stresses consumerism and instant gratification, the culture of the celebrity, passivity, and vicarious violence. It's a culture that corrodes and dissolves what most of the various cultural communities in this state and elsewhere have brought with them—their languages, their traditions, their religions, their family values and loyalties. It's also a culture geared to the lowest level of cognitive ability; it's a culture that even mocks and is contemptuous of literacy in the sense that most of us here, I suppose, mean by that term. . .

Our growing cultural illiteracy, I think, is also a function of the deadening of the classroom in the common schools, through bureaucratization, through credentialism, through testism and through teacher overload and underpayment. . .

And finally, many people both in and out of the schools have lost the ability to speak convincingly about the values of humane education—even to see educational value save in the context of our militarized, technologized and bureaucratized society. . .

Now, however, I want to join some others of today's speakers by saying, still there might be a sort of canon. I'm willing to call it an American canon, and here I'm returning to the point from which I began—a canon that would help us speak with each other about our

core condition and core experiences, our most basic shared experiences, and something like the national covenant to which we have all to one or another degree subscribed—that covenant, that promise of liberty and equality. That means that it would be above all a canon that would speak to the experiences of immigration, of estrangement, of alienation, of racism, and of the struggle for acceptance and dignity on the parts of peoples who have come here. The canon that I have in mind would have three departments or regions and I think university people could join with people in the common schools in composing this curriculum. I'm just offering little specimens to indicate the sort of thing I have in mind.

First of all there would be a department of readings and studies chosen from rich and colorful accounts of immigration—accounts of the insider/outsider dialogue and dialectic, works that would simultaneously have great literary power and great power as social thought. I'm willing to offer a few just as examples, just as indicators of the sort of thing that I have in mind. Ole Rovaag's book, *Giants in the Earth*, or Ralph Ellison's *Invisible Man*. Maxine Hong Kingston's *Woman Warrior*, or Tom Sanchez' *Rabbit Boss*. Delmore Schwartz'

stunning story, *America, America*. Claude Brown's *Manchild in the Promised Land*. W.E.B. DuBois, *The Souls of Black Folk*, et cetera, et cetera, just to make suggestions.

Then the second department of that canon would consist of works that set forth that central American covenant or vision of liberty and of equality. Selections from Jefferson and the Declaration and from Thoreau and Emerson and Whitman. From Lincoln and William Carlos Williams. From Mark Twain. From F. Scott Fitzgerald and from Martin Luther King, Jr.

The third department of that canon that would set forth our common experiences and remind us of our common covenant, and this is a department or region of the curriculum that is REALLY necessary so that the whole thing does not lapse into mere propaganda. This canon would have to include accounts of the struggle, the tension, the conflict, the frequent betrayals between the covenant on the one side and the increasingly hierarchical, bureaucratic, and imperialistic character of the civilization on the other side. It's that side of the civilization which has our bodies, but the former side, the side of the covenant, still has a grip on our souls, our minds and our hearts.

I happen to think it's truly

crucial for our common future that the current generations of the young become informed participants in this enormous conversation, debate and struggle. So then there's a third component here of this canon or common curriculum, and once again the university might be able to help the common schools in setting the list. Again I'll just suggest a few works and writers that might say a little bit about the richness of the available resources. Maybe Henry Adams' *Education* and Whitman's *Democratic Vistas*. Maybe Randolph Bourne's magnificent essay on a transnational America and his equally magnificent essay on the military or warfare state. Jane Addams of Hull House and Dorothy Day of the Catholic Worker. Arthur Miller and Russell Means. Maybe the Port Huron statement of 1962. Maybe Mark Twain's *Connecticut Yankee* or Mailer's *Why Are We in Vietnam?* or Agee's *Let us Now Praise Famous Men*.

This canon, then, first tries to keep the vision alive and rich, secondly talks about that truly enormous, formative American experience, the immigrant, the insider/outsider experience, and in the third department, brings out the struggle between the vision on the one side and the institutional reality on the other.

WOLLENBERG

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invented in California. And these are extraordinarily powerful common experiences and images that we all have. It may not be surprising to learn, as a result of a tragic case of mass murder, that a MacDonald's Restaurant was a common social gathering place in the largely Hispanic community of San Ysidro. Or that there's a Los Angeles cafe that features kosher burritos, and it's owned by a Korean and the cook is Guatemalan.

Popular culture is not the same thing as culture in the sense in which I think most of us want to use it—it's not a series of deeply shared values and heritages and traditions. But it is a very important part of the surface of American life—the lifestyle, if you will—and it does provide these common experiences and images that do, for better or for worse, unite us all, no matter what our heritage is.

And finally, in California terms very specifically, there is the history of immigration—migration—itself. That is, of course, that all of us are the results of immigration or migration, either past or present—most of us very recent, I would think. That's true in the United States as a whole, but in this respect particularly, I think California's like the

rest of the United States only much more so—a much more exaggerated version of American experience and culture. But the interrelationships between different waves of migration, the interrelationships between different immigrant and ethnic groups that have arrived here—those interrelationships are really the basic motor of California social history—that seems to me what California social history is all about.

So there's a kind of irony here in that the very process that makes it difficult to conceive of a common history for the people of California—that is, this ongoing process of migration and of arrival—that very process is, it seems to me, the unifying theme of the social history of the place called California. And if we're going to begin to talk about things like common cultures, or cultural literacy, maybe we have to go back to things that we do have in common, and certainly we have things like histories of the places in which we live. And I'm not advocating that everybody who arrives in California should be indoctrinated with Wollenberg's version of California history before he or she can have a stamp of approval as a qualified resident of California. I very much distrust the concept that the way to establish a common culture is to impose it from above—have a set of books or a set of curricula that is going to create

THE common culture for all of us.

I rather like the idea of living in a society like California where we do have multicultural—a multiculture and a multihistorical kind of environment. But I do think that the common history of the *place* of California is a resource for us all, and it can be used to help us understand ourselves and understand our neighbors and understand the communities in which we live. It certainly shouldn't, as it so often is, be either totally ignored because we in California are the most ahistorical of people, I think; or if not totally ignored, then debased and turned into kind of a romantic pageant featuring docile Indians and kindly fathers and colorful forty-niners.

The thing about California history is that because of the very diversity of the place, California history doesn't have to be provincial—it can be understood in the broadest possible context of human experience—and there is a lesson in California of how a multicultural and multihistorical diverse society actually works. We can learn something, I think, from the history of the relationship between the various peoples in California, so that a usable history for a multicultural state in California can perhaps be part of a kind of lesson plan for survival in a multicultural or multihistorical world.

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SILVERS

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references must be held in common—there does not really need to be common content, but what is in effect a standardized language of reference and allusion. Thus, to be bound intergenerationally, parents and children must equally understand references to whales, Lucifer, 30 pieces of silver, and so on. He is making up a list of terms for the Virginia Department of Education, and it is to be taught at the fourth grade. I've seen this list—whales are on it—so is 30 pieces of silver—so is Red Grange, but he's going to take that off because most of his college students don't know who Red Grange is—you would know most of those names and references, except for Red Grange. But they are not notions that you would expect to have to do with the works of the humanities, not all of them. Now notice, on this view, members of the same generational cohort are likely to understand each other without education as long as they have access to television, films and other common objects of knowledge. This view really is not so far removed from the arbitrariness of the defense made for imposing standardized English. No claim is made that knowing who Socrates or Elliott or Red Grange was has intrinsic value. Hirsch recommends that fourth graders be taught to make such identifications primarily so they can talk to their parents. Presumably the next generation will have to be taught to identify Indiana Jones and Michael Jackson when they reach fourth grade. The cultural literacy, then, in Hirsch's use of it, ensures standardization, but in my view it provides no more coherent and no more rational justification than the basic skills movement itself.

Now a third view that I think we ought to notice—I think this is both the most valuable approach; it's also going to be the most controversial—is what I call the canonical approach. On this view, canonical works are expected to provide knowledge of the world represented, to exemplify powers for making representations that express possible attitudes or produce artistic models, and to articulate shared values in a past culture that influence the present or to clarify means of reading other works we have reason to care about. I'm quoting Charles Altieri, also in that *Critical Inquiry* issue. Interestingly enough, both Smith and Altieri quote from Hume's *On a Standard of Taste* extensively, although they arrive at very different conclusions, and there is a reason for that because Hume is giving an 18th century view that holds within it these two approaches to selecting canonical works.

Now I want to talk a little about

what I think Bill Honig's view is, because I don't think Bill Honig's used Don Hirsch's view, although Bill Honig insists that he has. I think that Honig has a principle of selection for the great works that he thinks we ought to read, and I think that that is a principle on which the works that kids ought to be asked to read in high school are works that address moral issues. I'm going to quote a little bit more from Altieri who presents a view like this: "Our basic ethical criterion becomes not what behavior a text will prescribe but what qualities of being it would make available for a variety of practical stances. On this model, works do not address social life directly, but elicit fundamental forms of desire and admiration that can motivate efforts to produce social change."

This is why and how Elliott can insist on testing works in terms of their power to make available a unified sensibility. And it is why Wordsworth dismisses works that do not align the intensities of subjective life with the inherent and indestructible qualities of the human mind. This is why Johnson's classicism seeks harmony, not with external nature but with the emotions and judgments of a line of agents of diverse cultures and interests, and to share identification of the text. Canons themselves may form the very society they lead us to dream of, and as we dream, to see ourselves in our limits and our possibilities. I suspect that is the view that Bill Honig would like to take.

Now there is one other view that I thought very interesting and want to talk about and it is one I call the Quinones-Kristeller view. I want to tell you a little story about this—the Chairman of the Endowment called together a study group which is going to address humanities education, and the persons on that study group on the whole were persons that I at least considered to be relatively conservative respecting matters of education. The Chairman asked each member to provide a list of great works that would be the Core Great Works—now you have seen a list—that list is derived on the whole from people who wrote in answering George Will's column. Many of the people on that study group were quite reluctant to give a definitive list and one of the persons who was quite reluctant was the philosopher Paul Kristeller, who actually would prefer to have humanities education exactly as it was in the Renaissance with absolutely no difference. So you would think that a person like this would be willing to name the great books—but he was not, and he was not because in his view it does not matter what great books are read as long as they are exemplary works.

And I think that is a view that

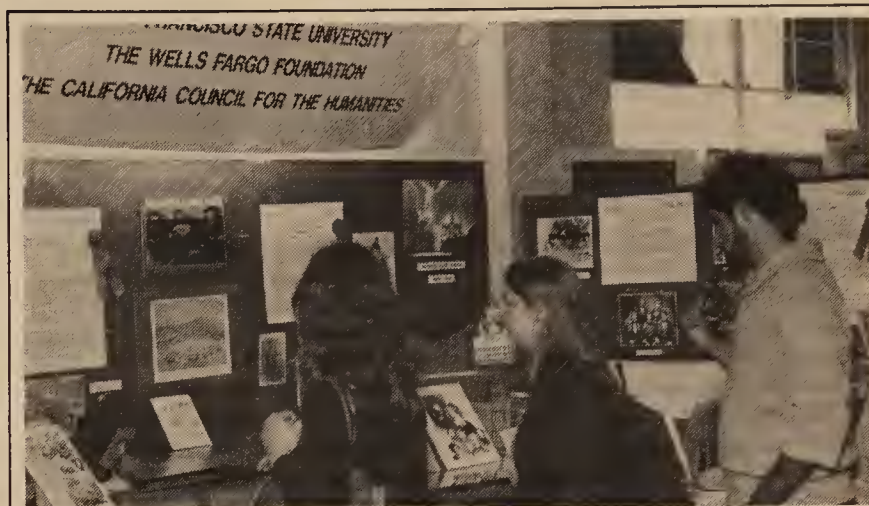


Photo from the San Francisco Community History Project.

some other people in this room have proposed too because what is important is learning from the exemplary works how to have access to these works, and the works in a sense are interchangeable—it's not that you can get rid of any, but there's no way that in a curriculum you can read all of the most important great works, so what's most important is to have people read a set of works that will make them read more works. Now those are different grounds—I've just laid out a set of different grounds. When I hear the discussion of that—"we are going to have a core curriculum"

and we will have it in California; the legislature has demanded this; there will be a model curriculum and there'll be a model curriculum in English literature. One or another of these grounds or all of them together will be selected as justification for the list of great works. If there is one thing humanists can do in this state right now it's to try to get us at least unconfused about the different grounds so that we do not find ourselves using first one justification, then another justification, and ending up with controversy because we haven't looked at why we think we're selecting these.

STIEF

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of cultural literacy if we paid careful and rigorous attention to giving a forum to the cry for liberation that comes from the poorest of the poor in America and from those who have been oppressed and excluded from full participation in the political, economic, and social life of the nation?

To suggest that narrative be used to establish the canon of our democracy and to suggest further that it focus on liberation is not to advocate that we abandon the classics and throw out tradition. But it does issue a challenge to what I would call "the classical approach" to education—for given these priorities, the question of whose ideas to teach in the campaign for cultural literacy gains prominence like never before. Although I agree that the approach to the question of cultural literacy must include some kind of teaching curriculum—the question I pose is this: "To what extent will this curriculum make uncritical use of law, religion, literature, psychology, history and philosophy to give justification of the patterns of oppression that have so firmly established themselves in our culture?"

Furthermore, can we, as the guardians of the ideas (the stuff from which we naturally assume education is made) allow ourselves the humility to be schooled by

those living in oppression? While any common canon for the nation can work to establish stability, morality, authority, and reconciliation, it is only the canon which meets the conditions of narrative and liberation which can truly call itself a form of cultural literacy that is in the best interest of the democratic society.

GARDNER

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nonetheless informs our language, customs, laws, religions, and values; the language of science and mathematics; the language of manners; the language of art, both visual and performing; the language of DNA, the periodic table of elements, and elementary particles; and that the whole point of education is to teach us as many of those languages as possible. If I had to answer the boy's question, at any rate, that is what I would say.

Most of us here tonight are part of the national dialogue on education. We must continue to participate so that our heritage in all its dimensions, informed by what we call the humanities, will enliven our children's education, enhance our lives, and invoke the past to improve our understanding of the present and thus assure our future.

Thank you.

GRANTS AWARDED

Humanities in California Life

DANCE FOR LIFE: ISADORA DUNCAN AND HER CALIFORNIA DANCE TRADITION AT THE TEMPLE OF WINGS

Sponsor: Institute for Historical Study, San Francisco

An exhibit of historical and contemporary photographs and writings will celebrate the San Francisco-born dancer Isadora Duncan and the dance traditions she founded, which have continued for 70 years in the Temple of Wings at Berkeley, a building designed in the spirit she projected and constructed as a living memorial to her.

Duncan's style turned away from the conventions of ballet at the turn of the century to a concept based on a life carried out in harmony with nature, the rugged nature of the California Coast. Nature symbolized freedom of body and spirit, reflected not only in dance but in clothes and lifestyle released from Victorian restrictions, an idea that made a significant impression on many western women.

A slide/tape and film presentation will accompany the exhibit which will open at the Oakland Museum in the spring of 1985 and will travel to other major museums in the United States and Europe. Lectures by historians and other scholars and live dance performances will supplement the exhibit materials, and a book is planned as a permanent record.

FROM CHINA TO CALIFORNIA: RIVERSIDE'S CHINESE COMMUNITY 1885-1985

Sponsor: The Riverside Municipal Museum

A multi-media project will address the origin of Riverside's Chinese Community, its assimilation into the economic activities and social structure of southern California and the maintenance of traditional practices and Chinese material culture. A museum exhibit will contain maps, photographs, artifacts from the site of Riverside's now abandoned Chinatown, dioramas, shop and entertainment reconstructions, all explained by text and labels. A one-day symposium at the museum will include presentations on the historic position of the Chinese within the socio-economic and cultural structure of riverside, the origins of the emigrants, the traditions they brought with them and their contributions to their new community.

The sponsors will also develop a slide set of about 45 photographs and an accompanying script for the use of schools in teaching local and cultural history, and a videotape which will cover the exhibit and the

symposium with additional historic photographs and pictures of the contemporary Riverside Chinatown site. Scholars in history, sociology, anthropology and archeology will take part in all phases of the project.

LIBERTY: A LIVING HISTORY TOUR-TAPE OF THE S.S. JEREMIAH O'BRIEN

Sponsor: Antenna Theater, Sausalito

The S.S. Jeremiah O'Brien, docked at Fort Mason in San Francisco, is the last unaltered example in operating condition of 2,751 "Liberty Ships," cargo vessels from World War II, and is explored by 25,000 visitors each year. Sponsors will combine sound effects and music with oral histories from Bay Area residents who built, sailed, defended, repaired and supplied these ships to recreate the sense of what it must have been like to participate in their working lives. The half-hour tape will guide visitors through the key portions of the S.S. Jeremiah O'Brien providing information, drama, and a feeling for the significance of historical events.

An Advisory Board of four historians will help to place the gathered personal accounts in the context of maritime history, changes in the labor force, and the cultural and social effects on the San Francisco Bay Area, with emphasis on the impact of sex roles on the lives of women and the shaping of historical events.

A public symposium on board the O'Brien will inaugurate use of the tape, present additional materials that could not fit into the tape, and bring together humanists to offer insight and analysis into the events that the tape dramatizes.

DANCING ON THE BRINK OF THE WORLD

Sponsor: KQED, Public Television, San Francisco

This scripting grant anticipates a 30 or 60-minute television documentary on the history and cultures of early inhabitants of central California before the white man came. It will explore preserved sites and reconstructions, areas of recent archeological activity, museum collections, old photographs and drawings, early films of ceremonies, reproductions of rock carvings, sites and excavations to provide visual settings for filming and to encourage viewers to visit these sites on their own.

Anthropologists and sociologists will analyze material artifacts for clues to the development of the culture, seeking to understand the religion, values and world view of

the Indians who maintained a stable civilization over hundreds of years in a spiritual affinity with the land and the animal world. Historians and philosophers will speak to the uses of language in differentiating groups and maintaining oral traditions that persisted through many generations.

The program will encourage further inquiry and exploration by viewers, providing a reading list and a guide to accessible resources that are open to the public.

WOMEN WORKING IN LITERATURE, II

Sponsor: The Frederick Burk Foundation, for the Poetry Center, San Francisco State University

A three-day conference will examine the impact of the feminist movement of the last decade on contemporary writing and criticism by women. It will seek to identify new directions in women's writings and to bring together on panels and in discussion groups poets and prose writers with critics, translators, biographers, linguists and other humanists. It will feature speakers with different racial, cultural and regional backgrounds as well as from different eras in literature; i.e., it will not be restricted to writers who have come to prominence within the last ten or twelve years. The program will include readings of original works by women writers and a theater piece featuring works by women.

In addition to writers, students and academicians who are expected to attend, the sponsors will seek a non-traditional audience for literary events including persons over 60, disabled persons, single parents and persons from rural communities, and will offer scholarships and child care.

EVENTS TO COMMEMORATE THE ACHIEVEMENTS OF CHARLES FLETCHER LUMMIS ON THE OCCASION OF HIS ARRIVAL IN CALIFORNIA IN 1885

Sponsor: Southwest Museum, Los Angeles

Charles Fletcher Lummis arrived on foot in Los Angeles on February 1, 1885, having walked for 143 days from Cincinnati, Ohio. During the next 43 years he worked as a photographer, editor, folklorist, ethnographer, librarian and historian; founded a magazine and a museum, wrote 18 books, many magazine articles and thousands of letters; took a vast number of photographs, and pioneered the recording of Spanish folksongs and Native American music on wax cylinders.

The Southwest Museum, founded

New Category: The Humanities For Californians

Californians find themselves concerned with the humanities in areas other than California culture and history. This category is designed to stimulate projects that enable and encourage diverse members of the California public to work with the texts, methods and perspectives of the humanities on topics not specifically focused on California. Projects in this category should not substantially duplicate normal offerings of educational institutions, but should instead describe imaginative programs that reach the broad out-of-school adult public, especially those Californians who are otherwise not engaged with the disciplines of the humanities. Even if its focus is a topic of obvious universal or timeless interest, a proposal should show how that topic will engage a diverse segment of the California public.

by Lummis in 1907, is dedicated to preserving and publicizing the cultural heritage of the Southwest, especially the contributions of southern California's Hispanic and Native American people. In a program to commemorate the centennial of Lummis' arrival, the museum plans an 8-part exhibition and catalog which will feature many facets of his life and work; a one-day symposium where scholars in the fields of history, language, literature, archeology and cultural anthropology will discuss Lummis' contributions to those disciplines with the audience and each other; and a series of public programs designed to bring to life aspects of Lummis' personality, his varied careers and the cultural environment in which he worked and which he helped to create.

A RADIO SCRIPT ON ILWU COTTON COMPRESS WORKERS IN CALIFORNIA'S CENTRAL VALLEY, 1930S - 1960S

Sponsor: International Longshoremen's and Warehousemen's Union, San Francisco

A half-hour radio script will be developed on the social history of two local unions of workers in the California cotton compress industry in the San Joaquin Valley from 1930 to the present, as part of a

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GRANTS AWARDED

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broad history of agribusiness seen from a unique local perspective. The chief source is an existing archive of approximately 200 oral history interviews with ILWU members, their employers and supervisors, organized into six general topics: (1) Institutional history—origins and early activities of the union; (2) The union on the job—day to day labor relations before and after unionization; (3) Ethnic politics—the effects of racial attitudes; (4) The internal life of the union—struggles for leadership and relationships among groups; (5) The role of the union in the community—churches, politics; (6) The culture of work—relationships on and off the job.

Planned as the first of three, the program would be suitable for classes in labor relations and modern California urban, ethnic and labor history. A series of written monographs is also planned.

SOUTHERN CALIFORNIA, STILL AN ISLAND?

Sponsor: California Historical Society, Los Angeles

A one-day symposium will examine specific aspects of post World War II history of downtown Los Angeles, basing discussions on themes introduced 40 years ago by Carey McWilliams in his study of social history, *Southern California: An Island on the Land*. Since that time events have occurred in southern California which may be changing its image, both to outsiders and to its own inhabitants.

Three major topics, (1) Southern California, Still an Island? (2) Southern California, Is it the Original Sunbelt Megalopolis? (3) The Cultural Arts, Adaptations or Indigenous? will be addressed by professors of history, literature, sociology and urban geography, and by experts in local politics, television criticism, economics and demographics, followed by discussion sessions among speakers and audience.

In addition to promoting an examination of 20th century history written with a 20th century point of view, the project is intended to bring to a new audience an awareness of the California Historical Society and its mission and activities.

POMO ORAL HISTORY PROJECT

Sponsors: KPFA-FM and Pacifica Foundation, Berkeley

Through historical analysis and reflection and through the actual voices of living Pomo Indians, a series of oral histories will convey what it was like to grow up as a Native American in 20th century California for people still connected to traditional lifeways but immersed in Anglo-American society. The

interviews will span three generations; Pomo elders will reflect upon their perception of the role of tradition in their own lives and its significance for today. Younger Pomo will also express what they think about tradition and how they feel about the contemporary world.

Myths, tales and songs will be recorded in their original language for analysis by literary scholars and linguists to gain a deeper understanding of oral literature as a cultural art form. Through the experiences of the Pomo and the perspective of anthropology, the project will look at the transformation of folkways and social values over the past three generations.

This grant will support script development for four one-hour radio documentaries based on the interviews and on analysis and commentary by scholars in history, languages and linguistics, literature and cultural anthropology. The programs and oral history recordings will be placed in the Bancroft Library of the University of California and the Mendocino County Museum as a resource for scholars and the public.

THE END OF AN INDUSTRIAL ERA: THE AUTOMOTIVE INDUSTRY IN SOUTHERN CALIFORNIA, 1913-85

Sponsor: University of California at Los Angeles, Graduate School of Architecture and Urban Planning

A multi-media exhibit will document the rise and fall of automobile and tire manufacture in Los Angeles. From the opening of the first Ford plant in 1913 the industry grew until in the 1940s L.A. ranked second only to Detroit in automobile assembly, second only to Akron in tire manufacture, and generated more than 85% of the nation's output of parts, accessories and customizing equipment; it created an industrial landscape and shaped people's social lives. The current revolution in manufacturing caused by the substitution of technology for human workers has outmoded both the processes and the environment that housed them.

This project will look at the auto industry as a forgotten chapter in Los Angeles' history and as an important symbol of an industrial era, addressing the nature of industrial change from an historical point of view.

Since no written accounts or secondary sources exist on the subject, documents, photographs, plans and artifacts are being assembled; oral histories and other interviews conducted; and the exhibit will contain life-size automotive machinery as well as models, slides and film to capture the three-dimensional scale of production. Opening of the exhibit is projected for September, 1986.

THE ROLE AND IMPORTANCE OF HISPANIC AMERICAN LITERATURE WITHIN THE HUMANITIES, PART II

Sponsor: Bilingual Foundation of the Arts, Los Angeles

A series of public forums put on with the help of the Latin American Center at UCLA will follow readings of Hispanic dramatic literature in both Spanish and English produced by the Bilingual Foundation for the Arts. The project's goal is to enhance public awareness of the Hispanic literary tradition and increase public appreciation of the contributions of Hispanics to the social and cultural life of California.

The program will feature six classic and contemporary dramas from Hispanic literature, read by professional actors in a total of 12 presentations, each followed by a discussion among audience and scholars in the humanities of issues arising from the play. Participants will be Hispanics and non-Hispanics, students, teachers and members of the community at large.

Ideas to be explored include the Hispanic search for identity, the role of women, and significant social changes within the fabric of Hispanic culture. The series will be videotaped for use by other educational institutions.

CINEMATIC AFFINITIES: DICKENS, FICTION AND FILM

Sponsor: The Dickens Project, University of California, Santa Cruz

This project will bring together California filmmakers and actors with scholars from the University of California, California state and community colleges, high school teachers, students, film buffs, Dickensians, and the interested public, to explore the common concerns of 19th century English literature and 20th century California life through film. The annual research seminar of the Dickens Project is being expanded to a three-day conference in honor of the 50th anniversary of Hollywood's adaptations of *David Copperfield* and *A Tale of Two Cities*.

Sessions will include panel discussions and lectures on Dickens and film as popular culture; the adaptation of Dickens' novels into film; Dickens' influence on popular film genres such as screwball comedy, film noir, and melodrama; filmic narrative and techniques in Dickens, and the intersection of the history of film and the history of the novel.

The conference will culminate in a "festival day" on which actors, directors, producers, costumers, set designers, make-up artists and script writers will present a series of workshops, demonstrations, performances and discussions dealing with the on, off, and behind-the-scenes workings of the film industry.

Dissemination of Humanities

ETHNIC NOTIONS

Sponsor: Film Arts Foundation, San Francisco

A one-hour video documentary will trace the evolution of black caricature in America from the colonial era to the present, demonstrating how popular culture has both molded and mirrored changing racial attitudes and beliefs about black Americans. Building on an exhibit of Afro-American memorabilia collected over a 35-year period—postcards, games, tobacco jars, candy tins, banks, spoons, salt-

and-pepper shakers, pencils, all variants of dehumanizing black stereotypes—the documentary will also feature old Hollywood films and cartoons, San Francisco minstrel sheet music, stock footage, still photos, fiction, interviews and live theater to illustrate the specific social and political contexts that encouraged such stereotypes. Consultants and advisors on the documentary represent the disciplines of literature, history, folklore, cultural anthropology, ethnic studies, and history of art, film and theater.

Five once pervasive images of blacks in American popular culture, the Mammy, the Uncle, the Sambo, the Coon and the Pickaninny, will be traced in their gradual disappearance, especially from commercial advertising, as barometers of change in the nation's racial climate. Current contemporary television images of blacks will question whether old stereotypes have merely given way to new ones and what roles these may still play in the nation's social and political concerns regarding race.

A television documentary, **IN SEARCH OF A DREAM, EARLY CALIFORNIA BLACK AVIATORS**, sponsored by the Center for Afro-American Studies at UCLA and described in an earlier issue as winner of a scripting grant, has been awarded a Challenge Match Authorization for production.

GRANTS AWARDED

Education RFP

P.H.O.S. (PLANNED HUMANITIES OUTREACH SYSTEM)

Sponsor: Valhalla High School, El Cajon

The goal of this project is to expand and improve humanities classes for 9th, 10th and 11th grade students, involving parents through a monthly parents' forum and members of the community through public events. History, literature and cultural appreciation will be stressed at each grade level, and writing will be emphasized as an integral part of the program.

An ongoing Humanities Enrichment Program which encourages school-sponsored and guided extra-curricular activities such as visits to galleries, museums, libraries, and theaters will be extended to Mission sites, architectural tours, ethnic centers, etc. A three-year participation in the HEP will lead to a certificate presented at graduation and a notation on a student's transcript of completion of a humanities appreciation program. Scholars from three nearby universities whose fields are philosophy, art history, English, Spanish and German literature, classics, drama and theater have volunteered to take part.

Dissemination of the program to other high schools in the district will take place through production and distribution of a one-hour videotape to be filmed throughout the school year. The tape will include a general introduction to curricular innovations and course content as developed for this program and will document many kinds of activities. While a syllabus and bibliography accompanying the tape will make the program independently exportable, project participants will conduct service opportunities at Valhalla and surrounding high schools, offering tested materials and hands-on experience to interested teachers.

RELIGIOUS CONTOURS OF CALIFORNIA: MIRROR TO THE WORLD'S RELIGIONS

Sponsor: Department of Religious Studies, University of California at Santa Barbara

This project proposes to use pluralistic California as a mirror to reflect the myriad of religious traditions in the world and to develop materials to increase the religious literacy, first of nine selected high school teachers and subsequently of their students. By studying the religions in California which exhibits almost all the religious patterns known to scholarship, students will move on to the communities around the world where these patterns predominate and will take up broader religious contexts—histories, aesthetics, doctrines and social contexts.

Because the systematic study of religions has not been organized for high school curricula, the participating faculty members will first identify materials that have proved appropriate at the college level. A seminar will be given for high school teachers, each of whom will select a topic for concentrated study and research and produce a paper describing a particular religious pattern in California and also identifying that pattern's global context. These papers will then be developed into units suitable for high school classrooms with appropriate audiovisual components.

In addition to course units, students will track down, trace out and write up their own family's religious history, giving them a wider perspective on their family background and the experience of communicating a story in understandable written form. Their papers will constitute an additional resource on the religious contours of California.

HISTORY DAY IN CALIFORNIA

Sponsor: The Constitutional Rights Foundation, Los Angeles

History Day Programs encourage students in grades 6-12 to prepare papers, projects, media presentations and performances on the theme of "Triumphs and Tragedies" in history and to have them judged by history professionals at events held on college or university campuses. Their goals are to increase student, parent and community understanding of and support for history as a subject of study, to draw government attention to the need for education in the humanities, and to strengthen the link between professional historians at the university level and history teachers in the elementary and secondary grades. This project will assist 20 California school districts or counties in coordinating History Day programs and supplementing the student exhibitions with community forum presentations by historians.

Other activities planned are two statewide conferences for teams of local historians, county or district administrators, and teachers interested in planning History Day events and a bibliographic guide which ties the "Triumphs and Tragedies" History Day theme to the grade 6-12 curriculum. An Advisory Committee of history professionals will be recruited to assist in planning, evaluation and program organization. A state finals event will be held in Sacramento, involving students in a statewide competition and a series of educational events featuring the capitol's historic sites.

THE CALIFORNIA HUMANITIES PROJECT; A COOPERATIVE VENTURE

Sponsors: The Joint Projects Committee of the University of California and the California State University with the State Department of Education (administered through the California State University Foundation), with participation by the California Community Colleges

Although many cooperative projects now exist between individual campuses of the University of California and the California State University system and school districts in their respective service areas, the statewide organizational resources have never been called upon to provide continuous stimulation and support for the humanities. This project's goal is to create a model for ongoing statewide partnership projects that will introduce current humanities scholarship into California classrooms and curricula and prepare students to pursue and enjoy humanities study.

Six lead scholars eminent in the fields of literature, history, art history, folklore, anthropology and philosophy will explain and discuss their current research in a series of workshops with 20 secondary school teachers, 10 community college teachers, 10 state university teachers and 10 university teachers. Their joint task is to produce model curricula and teaching materials for English, visual arts and social studies instruction at all levels based upon use of this excellent humanities subject matter.

An additional 50 participants (30 secondary teachers and 20 postsecondary teachers) will be recruited to form local teams that will seek out postsecondary educational resources to develop enrichment projects for middle and secondary schools in their geographical area. The results—essays by the lead scholars, responses by working participants and edited transcripts of seminar discussions—will be published in a book and in disciplinary journals.

THE CLAREMONT HUMANITIES ASSOCIATES: A HIGH SCHOOL-COLLEGE INSTITUTE FOR STRENGTHENING HUMANITIES EDUCATION

Sponsor: Claremont Unified School District

Five faculty members from the Claremont Colleges will work together with five faculty members from the Claremont High School to develop instructional lessons, strategies and materials that will add a humanities perspective to specified

history, English and mathematics courses for high school grades 9-12. The College Associates will participate as team members in teaching these classes at the high school once a week during four successive six-week quarters. With history as the pivotal discipline, each quarter will cover a topical "age of history" addressed from the viewpoint of literature, language and philosophy, and emphasizing the contribution of the humanities to the development of human values in each epoch.

Once each quarter, the Associates will evaluate the program and make appropriate revisions; increased student proficiency will be assessed through written compositions. The project is designed to provide a model for school districts in California that wish to collaborate with college and other community resources in putting on a long-term, cost-effective humanities program. Participants will produce a Handbook of guidelines describing the plan, method, results and evaluation of the project's activities. Evaluations will include student and community responses.

CALIFORNIA HUMANITIES POETRY CURRICULUM

Sponsor: Oakland Unified School District

Five humanists whose disciplines relate closely to California studies (Indians of California, California Art History, Afro-American Literature, Western American Literature, and Urban History) will use the resources of the Oakland Museum to illuminate the California experience for urban high school students through an intensive writing program. California history, literature, visual arts and natural sciences will be the subject of interpretive writing exercises created and assigned by the scholars.

Students will also work with poet-teachers, taking the concepts and information presented by the scholars and learning to transcribe their own responses to complex subject matter into creative written language. The project will directly reach 20 English and history classes in all major Oakland high schools.

In addition to classroom presentations, each class will spend one day at the museum with a scholar, a poet and their regular teacher, looking at the history, art and natural sciences galleries through the perspectives of poetry and the humanities, and actually writing in the various galleries.

The writing exercises created by the scholars and poets will be collected, along with examples of the best student poetry and interpretive prose, into a Curriculum

Continued on Next Page

GRANTS AWARDED

Humanities and Contemporary Issues

BILINGUALISM (SPANISH/ENGLISH): AN INTERACTIVE RADIO PROJECT

Sponsor: Unidad Productions, Inc., San Francisco

A series of radio programs in different formats will grapple with an issue of extreme emotional intensity: the right of Latinos in California and elsewhere in the United States to their own language and cultural preservation vs. the national demand for assimilation. Such topics as bilingual education, bilingual ballots, equitable participation in all activities of society

and the problems of immigration will be the subject of interviews and discussions with scholars, government officials, professional linguists and concerned individuals on both sides of the controversy. Many of these participants lead their lives in a bicultural setting and have personal stories to tell.

A special effort will be made to identify the emotional dynamics that create, on the one hand, the deep loyalty to ethnicity symbolized by Spanish and, on the other hand, the pull toward assimilation symbolized by English, with the hope of

creating a basis for better mutual understanding.

In a future phase the project anticipates a series of call-in programs that will permit audience participation. The radio stations targeted for airing cover not only California but the entire southwest where the problem is prevalent.

WILDERNESS AND THE AMERICAN MIND

Sponsor: The Wilderness Project, a not-for-profit partnership of Florentine Films, Haydenville, Massachusetts, and WGBH-TV, Boston

This scripting grant will cover the California portion of a series of seven documentaries for television on the influence of wilderness on literature, historical ideas, art and the progress of American civilization. California wilderness history encompasses the philosophy of a handful of romantics, a century of pioneering legends, the heroic art of master painters and the life stories of wilderness novelists, philosophers, poets and politicians. Above all it deals with the relationship of individuals to the geography of their country and the inseparability of that geography from their civilization.

Scholars in literature, history and environmental studies will guide the series which is based in part on Roderick Nash's book, *Wilderness and the American Mind*, as one of by the Los Angeles Times as one of the hundred most important books of the 20th century. California is the setting of program sections on John Muir, Yosemite, Hetch Hetchy, Ansel Adams, David Brower, and portions of material on Teddy

Roosevelt, Ralph Waldo Emerson, and the Wilderness Act of 1964.

A book is planned eventually to accompany the film.

BIOMEDICAL ETHICS TODAY: OLD MODELS AND NEW

Sponsors: Loma Linda University Ethics Center; The Hastings Center of New York

A two-day conference for physicians, nurses and others interested in bioethical issues proposes (1) to increase awareness among medical and nonmedical personnel of the ethical aspects of many challenges currently facing medicine, (2) to review the application to such problems of theories of value and obligation derived from a variety of religious and philosophical views; (3) to assess the strengths and weaknesses of such applications of ethical thought to decisions affecting health care delivery, and (4) to encourage each participant to increase the consistency, coherency and persuasiveness of his or her personal attitudes toward these kinds of questions. Panels will be balanced between scholars in the humanities, specifically religious studies, ethics, philosophy and political science, and clinicians. Moderators will lead discussions among the presenters, commentators and the general audience.

Some of the topics to be discussed are the moral issues surrounding birth and death, the ethical challenges of new technologies such as the artificial human heart, justice and health care in an era of cost containment, and moral and immoral uses of living beings in biomedical research.

EDUCATION RFP

Continued from Preceding Page

Guide which will become a comprehensive tool for secondary teachers of English and history to use as part of the study of California in its historical, literary and multi-cultural dimensions.

NEW IMMIGRANTS IN THE CALIFORNIA CLASSROOM HISTORY PROJECT

Sponsor: Graduate School of Education, University of California, Berkeley

California's public schools are principal actors in a vast and historic social and demographic process: one of the great waves of immigration in the history of this nation of immigrants. By 1990 more than half of the public school students in the state will be Black, Latino or Asian. This project seeks to understand and serve the civic and educational needs of these recent arrivals.

Working with teachers of history, government, writing, literature and English as a Second Language in eliciting and collecting student writings and oral history interviews on the immigrant experience in California, sponsors will build a program which teaches an appreciation both of the heritage of these new students and of the importance to the American political tradition of the acceptance of cultural difference—that is, of diversity without divisiveness. Teachers will also be invited to document their experiences of demographic change in the schools.

Outstanding writings will be published, and those of permanent value retained in archives for future research purposes.

A major aspect of the project involves building an ongoing relationship between faculty members at the University and public school teachers to meet the challenge of

imparting knowledge and skills to students of highly diverse backgrounds and of giving them a sense of participation in a centuries-old process where each immigrant group has contributed to the development of American political practices and national traditions.

CRAWFORD SCHOOL FOR THE CLASSICS AND HUMANITIES

Sponsor: San Diego Unified School District

English, history, Latin and fine arts courses at Crawford High School will be modified to establish a school-within-a-school for the classics and humanities. The program will provide a sequential, integrated, three-year course of study presented from a humanities perspective shared by all participating staff members. In cooperation with San Diego State University Department of Classical and Oriental Languages and Literatures, the high school teachers will conduct one full class at each grade level during the first year. Each student will be enrolled for a three-hour block of classes consisting of English, history, and Latin or fine arts (art and music appreciation and drama.)

The program is designed for students and parents interested in a rigorous humanities program based on the use of classic materials in a three-year course of study; while it will require high motivation it will not be restricted to gifted and talented students.

A written brochure on the organization and progress of the project will be produced at the end of the first year after program revisions have been made as a result of evaluations by teachers, students, parents and advisory committee members. Participants will also be available as speakers at appropriate events, and a media presentation will be developed during the second year of operation.

Development of Humanities Resources

CALIFORNIA CHICANO MURAL DOCUMENTATION PROJECT-PRIMER ON CHICANO MURALISM

Sponsor: Social and Public Arts Resource Center, Venice

A booklet to acquaint the public with the art of Chicano murals will contain essays in Spanish and English on the social, political, historical and artistic significance of this medium as well as photographs of outstanding examples. It will also introduce the Chicano Mural Slide Archive housed at SPARC which features approximately 4,000 slides of roughly 1,000 different murals from all over California. This col-

lection is open to scholars, who are invited to utilize it as a base for further research into the area of Chicano mural painting.

Sponsors hope to distribute 10,000 booklets through universities, junior colleges, libraries and art galleries and museums.

Grants listed on these pages cover two CCH quarterly deadlines. As a consequence, some of the projects described here may have completed their events. For information on the status of any project, please consult the CCH office in San Francisco.

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Proposals for these deadlines must conform to the 1982-84 Program Announcement.
TEN copies of all proposals must arrive in San Francisco office by the date due.

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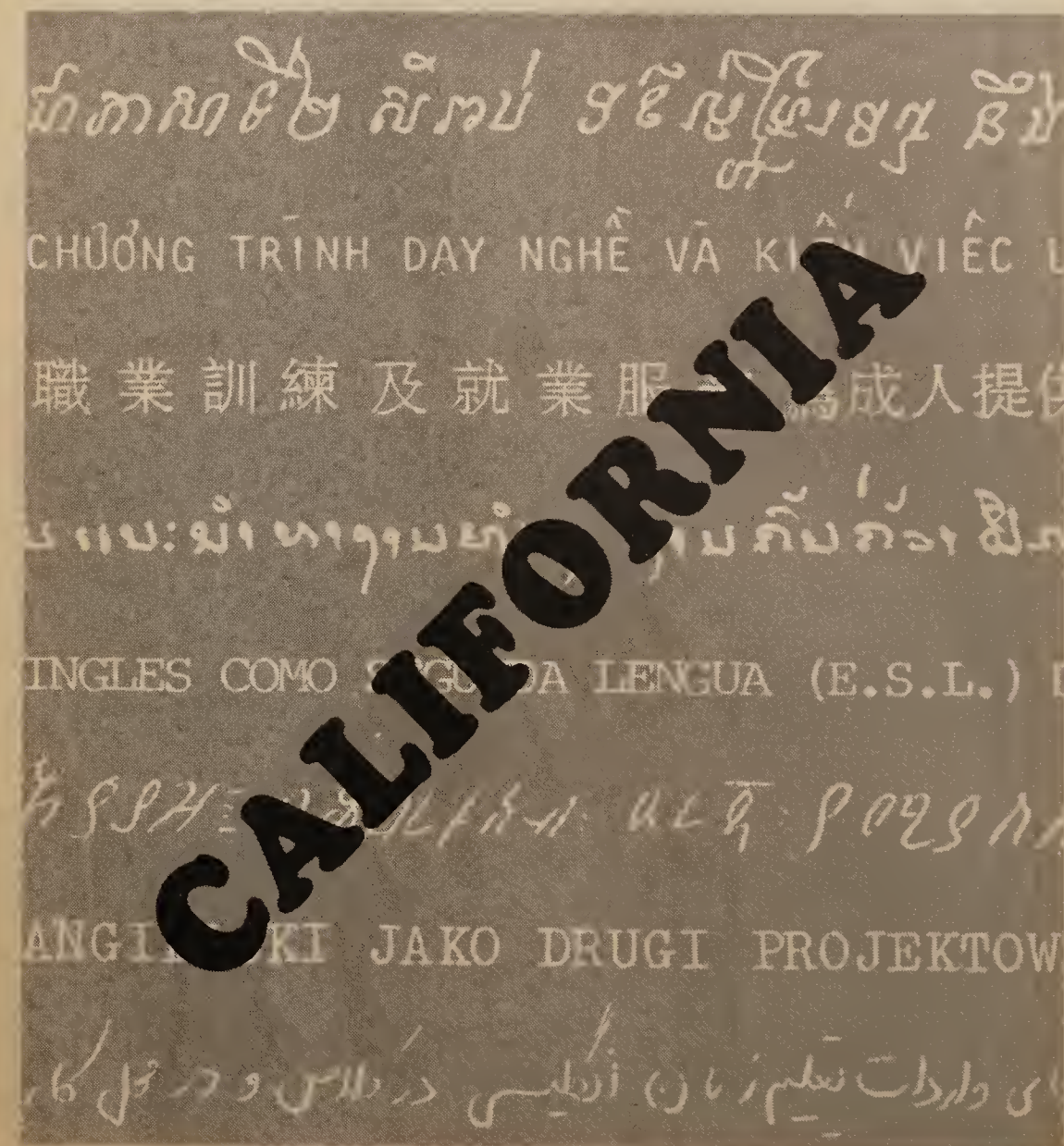
CALIFORNIA COUNCIL
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NEWSLETTER

HUMANITIES

**Cultural Literacy
in a Multicultural State**

HUMANITIES NETWORK



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